Temple School Shakespeare

THE TEMPEST

Prepare on the observance of the unities in Tempest.

Shaws English Literature.
mysteries
moralities
early theaters
interludes.

Marjorie Boar.
U.H.S '06.

Powder

Blend of imaginative, treated grotesquely.

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The Tempest

THE TEMPEST

WITH NOTES, INTRODUCTION AND GLOSSARY

BY

OLIPHANT SMEATON, M.A.

WITH EIGHT ILLUSTRATIONS

BY

WALTER CRANE

And Many Illustrations in the Introduction and Glossary from Contemporary Prints

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THE TEMPEST.

Introduction.

Life of Shakespeare—Birth and Parentage.—The play of *The Tempest* was written by WILLIAM SHAKESPEARE, who was born at Stratford-on-Avon, Warwickshire, on the 22nd or 23rd April 1564. The latter date has been accepted as the more likely, an old tradition stating that he died on the anniversary of his

The Village of Wilmecote or Wincot in 1852.

birth, and we know beyond question his death occurred on April 23rd, 1616. His father, John Shakespeare, belonged to a family which had given generations of substantial yeomen to the Midland districts of England. At the time of the poet's birth John was a prosperous "general merchant" in agricultural produce. Corn, malt, hides, wool, leather, hay are named among the wares in which he dealt. Aubrey, the first biographer of Shakespeare, styled the father of the latter "a butcher." Others have classed him as a "glover." Possibly, like colonial storekeepers of the present day, he may have united many branches of trade in himself, so as to consult the convenience of rural customers coming from a distance.

In 1557 John married a local heiress, Mary, younger daughter of Robert Arden, a prosperous farmer of Wilmcote, in the parish of Aston Cantlowe, near Stratford. To John she brought the estate of Asbies, a property of some fifty acres, in Wilmcote, with a house upon it.

Early Years.—William was the third child but the eldest son. The house of his birth is still extant but greatly modified. It is one of the two attached dwellings in Henley Street, Stratford,

Shakespeare's Birthplace, 1769.
(*From the Gentleman's Magazine.*)

now held by the Corporation of that town on behalf of the subscribers to the public fund. Amid domestic comfort, and a certain degree of affluence, Shakespeare's childhood was spent. His father's civic promotion had been unusually rapid. He had passed through all the various offices in quick succession, from that of "ale-taster" in 1557 to "bailiff" in 1568. In the latter year he entertained two companies of players—the "Queen's" and the "Earl of Worcester's" men—probably for the first time in the history of the burgh. In September 1571 he became Chief Alderman, the highest civic position attainable, and held it until September 1572.

John Shakespeare's Reverses. — About Michaelmas (October) of the latter year adversity of some unknown kind

seems to have fallen upon the busy merchant. His prosperity declined. He was unable to contribute to the customary civic levies for the relief of the poor, etc., his property had to be mortgaged to his brother-in-law, Edmund Lambert, and at last he was deprived of his seat in the Council on the ground of irregularity in attendance.

Shakespeare's Education.—During the first seven or eight years of his life William had probably known a fair measure of

Court yard of the Grammar School, Stratford.
(*From an engraving by Fairholt.*)

domestic comfort. He would be sent, as was usual, to the Free Grammar School at Stratford, an old "foundation" re-organised by Edward VI. His teachers there would in all likelihood be Walter Roche, who was succeeded by Thomas Hunt in 1577, while the "matter" of the instruction imparted would be almost wholly classical. After the boys had gone through the Accidence (*cf. Merry Wives of Windsor*, IV. i.) and *Lily's Latin Grammar*, along with the *Sententiae Pueriles*, they passed on to the study of Ovid, Virgil, Horace, Livy, Seneca, Cicero, Terence and Plautus, while Baptist Mantuanus, the popular Renaissance poet, was widely read as an introduction to Virgil. Greek was rarely taught in the provinces, and there are no traces of its having formed part of the school course in Stratford until later. That the system of education pursued in Shakespeare's case was thorough is evident from those scenes in *Love's Labour's*

Lost where Holofernes appears, and also in the *Merry Wives of Windsor* where Sir Hugh Evans is introduced examining his pupil in the early pages of the Accidence. French, likewise, formed one of the branches in which the poet attained considerable proficiency, as the dialogues in that language in *Henry V.* undeniably prove. Some writers have found difficulty in accounting for Shakespeare's marvellous fund of information by the amount of school training that had fallen to his lot. But he had received a sound middle-class education, and had profited by it, as Shakespeare alone could profit. During this period, any boy possessing that marvellous union of keen faculty with receptive capacity characteristic of him, must have amassed, through the medium of the senses alone, just such a vast store of information as he acquired. Sir Walter Scott's mind was constituted on somewhat similar lines, and in age he could repeat entire pages of ballads which he had heard only once recited in early youth.

Shakespeare begins Work.—Shakespeare's schooldays probably lasted from 1571-1577. At thirteen, owing to his father's increasing commercial difficulties, the boy was removed from school, and according to one tradition was apprenticed to his father's business, according to another, bound to a butcher. To this myth, Aubrey makes the addition, that when the future dramatist killed a calf he was wont to make a speech and do it in high style.

Shakespeare's Marriage.—The events of those five years 1577-1582 are wrapped in a mist of obscurity. There can be little doubt, however, they must have been years of steady mental growth and the acquisition of stores of knowledge. When next we hear of him he was assuming responsibilities that were to influence the whole of his after career. In November 1582 he married Anne, youngest daughter of Richard Hathaway of Shottery, near Stratford, who, like Robert Arden, the poet's grandfather, was a substantial yeoman-farmer. There is some ground at least for thinking that the union was not a happy one, for the wife was the senior by eight years of her husband. The reference in *Twelfth Night* (II. iv. 29) to a parallel case has often been regarded as suggested by his own state.

Shakespeare leaves Stratford for London.—In

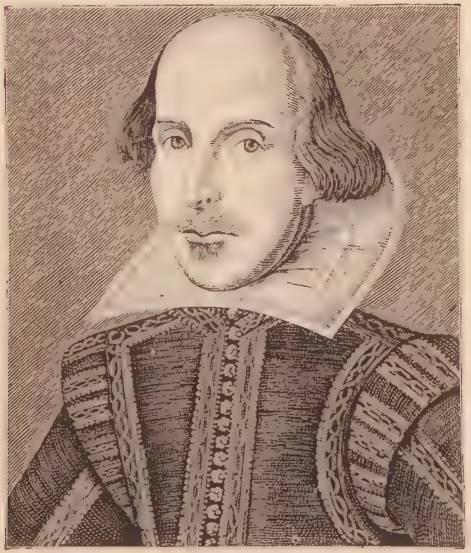
1583 their first child Susanna was born, followed in February 1585 by the twins Hamnet and Judith, and early next year the poet in all likelihood withdrew from Stratford. That he was compelled to leave his native town in consequence of his share in a poaching raid over the estates of Sir Thomas Lucy of Charlecote, is proved a myth by the fact that the Charlecote deer forest was not in existence at the time. Certainly Sir Thomas Lucy was an extensive game-preserver, and, as Lee says, "owned at Charlecote a warren in which a few harts may have found a home, but there

Ann Hathaway's Cottage, 1827.

was no deer forest there." The tradition goes on to say that Lucy, having prosecuted and punished Shakespeare, the latter retaliated in a satire so bitter in tone that the local magnate's wrath was increased to such a degree against its author, that the latter judged it expedient to withdraw from the district for a time. Whether due to this cause, or to the increasing expenses of a young family, towards the support of which he could contribute but little, or to his conviction that continued association with his wife was impossible under existing conditions, certain it is that by 1586 they were living apart, and the poet was either in London or directing his steps thither.

His First Position in London.—Tradition reports many tales, obviously fictions, as to his employment during the six years between 1586 and 1592. By one narrator he is said to have been a schoolmaster, by another a soldier in the Low Countries, by a third a vintner's drawer, by a fourth a holder of horses in front of the theatres, and so forth. The most probable of all such tales is that which states that he had been recommended to the players by some of those Stratford friends they had made during their visits there, and that he was employed as prompter's assistant or "call-boy" at Burbage's playhouse, "The Theatre."

The Lot of the Elizabethan Player.—If Shakespeare arrived in London in 1586, he would find two theatres in existence, viz., "The Theatre," erected in 1576 in Shoreditch by James Burbage, father of the great tragic actor, and "The Curtain," built about the same time as the other in Moorfields. Both were without the City boundaries, as the Corporation of London would not permit playhouses within the municipality. To the former of these Shakespeare became attached, and in the company he then joined—the Earl of Leicester's—he remained until he quitted the stage. Actors in those days were all obliged to shelter themselves under the name of some leading personage. By an Act of Parliament passed in 1571 (14 Eliz., Cap. 2), they were enjoined, if they would escape being treated as rogues and vagabonds, to procure a license to pursue their calling from the monarch, from a peer of the realm, or from some high official of the Court. Both Elizabeth and the leading nobles of the time, however, were so liberal in granting permits that no player of any standing had difficulty in procuring the license which gave him a social *status*. There were at least six companies of adult actors playing at this time, and owning the licenses respectively of the Earls of Leicester, Oxford, Sussex and Worcester, the Lord Admiral (Charles Lord Howard), while one of them held the permit of the Queen, and was called the "Queen's Servants" or company of players. In addition, there were three companies of licensed boy-actors, formed from the choristers of St Paul's and the Chapel Royal, also from Westminster School. Between the adult and the boy-players intense rivalry existed, and the dramatists took sides in the dispute. For instance, the most of Lyly's plays are stated on the title-pages



WILLIAM SHAKESPEARE

The Droeshout Portrait

to have been produced by "Her Majesty's Children and the Children of Paul's."

The Company to which Shakespeare belonged.—Shakespeare's company was, as we have seen, licensed by the Earl of Leicester. On the death of the latter, Lord Strange (afterwards Earl of Derby) issued their licenses, and when he died in 1594 the first and second Lords Hunsdon—both of whom successively held the office of Lord Chamberlain—took the company under their protection. After the accession of James I. to the throne of England, he became their patron, and they were henceforth called "The King's Players."

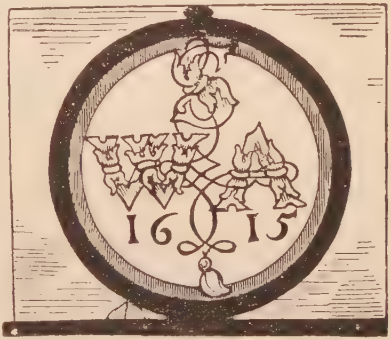
Shakespeare's Work in connection with the Theatre.—Subordinate though the position might be in which Shakespeare commenced his dramatic career, his surpassing genius would not be long in asserting itself and raising him rapidly up the successive rungs in the social as well as the dramatic ladder. As an actor, his success was said to have been only mediocre, but that estimate was a comparative one, based on the high standard of Burbage and Alleyn, and influenced moreover by the splendour of Shakespeare's own success in dramatic composition. Contemporary report passed this criticism upon his playing, that he performed parts of a regal and dignified character with a majestic impressiveness that was most effective.

From Editor to Dramatist.—But it was as an adapter and reviser of other men's plays to meet contemporary tastes and circumstances that Shakespeare proved of such signal service to his company, and almost imperceptibly he passed from redactor or editor into dramatist. His life henceforward, as far as its facts have reached us to-day, was really summed up in the production of the successive dramas in the great Shakespearian cycle. There is little else to chronicle from 1592, when the first undeniable contemporary references to him occur, to the time of his death in 1616. Of his career independent of his plays, suffice to say that he appeared along with his company before the Queen at Greenwich in 1594, his name being mentioned second on the list. In 1596, on the death of his son Hamnet, he probably visited Stratford, and afforded material assistance to his old father, for henceforth John

Shakespeare's monetary troubles come to an end, and he even applied to the College of Heralds for a "Coat of Arms." The application was not successful until 1599, but there can be little doubt that both the proposal and the suggestion as to device and motto proceeded from the poet.

Shakespeare purchases "New Place" and adjoining Lands.—In the following year renewed evidences of prosperity were furnished. Shakespeare purchased New Place, the largest house in Stratford, which, after having repaired and otherwise improved it, he let for a term of years. A few years later he purchased from his neighbours, the Combes, on two several occasions, property to the extent of 127 acres of pasture and arable land adjoining the house.

Becomes a Shareholder in the "Globe."—In 1599 Richard and Cuthbert Burbage, having built the "Globe Theatre" on the Bankside, in part at least from the materials of the old "Theatre," leased out for a term of twenty-one years, shares in the revenue accruing from the new house, "to those deserving men, Shakespeare, Hemings, Condell, Phillips and others." The shares were sixteen in number, and of these Shakespeare probably held two. They of course entailed responsibility for providing a share of the current working expenses of the theatre.



A piece of glass, W.A S. (William and Anne Shakespeare?) supposed to have come from New Place.

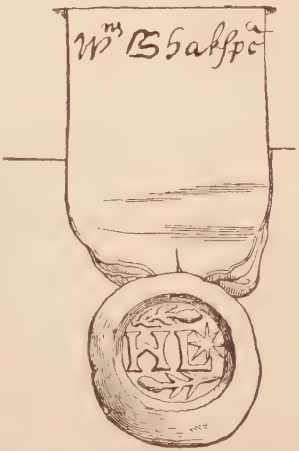
Shakespeare at the Zenith of his Powers and Fame.—John Shakespeare died in 1601, and William, as the eldest son, inherited the two houses in Henley Street, the only portion of the property of the elder Shakespeare or his wife, as Mr Sydney Lee points out, which had not been alienated to creditors.

To his mother the poet granted the life-rent of one of them, but she did not long survive her husband, and in 1608 she too passed away. In March 1603 Queen Elizabeth closed her long and glorious reign. Exactly a year later, *i.e.* in March 1604, James I. made his State entry into London, and on that occasion nine actors belonging to the King's Players walked in the procession, each clad in a scarlet robe. First on the list, stands the name of William Shakespeare. In 1605 William D'Avenant was christened, the son of John D'Avenant of the *Crown Inn*, and Shakespeare stood as godfather. This babe was afterwards to become celebrated in literature as a Restoration dramatist, under the name of Sir William D'Avenant.

Marriage of Susanna Shakespeare.—That Shakespeare was not only a capable but even a keen man of business has frequently been asserted. Of this no better proof is needed than the investments he chose for his money. Land or house property was invariably his preference. In one case, however, he deviated from his rule, when in 1605 he purchased the unexpired term of thirty-one years of a ninety-two years' lease of a portion of the tithes of Stratford and district. Susanna Shakespeare, the poet's eldest daughter, was married in June 1607 to Dr John Hall of Stratford, who was yet to achieve fame as a physician and as author of a medical work of note in its day—*Select Observations*. The poet was tenderly attached to her and to her husband. This is proved by the terms of his will. To them he left the bulk of his property and appointed them the executors of his estate, besides entrusting to them the care of his wife.

Shakespeare retires to Stratford.—In 1611 Shakespeare appears to have left London and retired to Stratford. His life had been a strenuously busy one, and he may have felt the approach of premature old age. Besides, his dramatic work was complete. With that calm, common-sense insight into the inmost soul of things native to him, he may have realised that his plays constituted "a full-orbed whole," that his creative period was ended, and that any additions to his works might only weaken not strengthen his hold on the public. From 1611 to 1616 he lived the life of a Warwickshire country gentleman, attending to his property and paying

periodical visits to London. In 1613 his third brother, Richard, died, followed eighteen months later by the poet's intimate friend, John Combe. Whether or not Shakespeare regarded these as warnings to set his house in order, whether or not he felt old age approaching, is unknown, but he seems to have had the idea that his life was not likely to reach the allotted span. Early in January 1616 he gave orders to prepare his will, just a week or two before his younger daughter Judith's marriage to Thomas Quiney, vintner, son of that Richard Quiney whose letter to the poet with respect to the loan of a sum of money is still extant. Almost before the will could be engrossed and the legal formalities completed, he was stricken down, and on the 23rd April 1616 the light of life for him went out, who more than any other son of man that ever lived has a prescriptive right to the title, "the intellectual monarch of the human race."



Signature of Shakespeare from the deed mortgaging his house in Blackfriars, on March 11, 1612-13, now in the British Museum.

The Growth of Shakespeare's Genius.—The development of the genius of William Shakespeare should be traced altogether independent of the facts of his career. We have therefore preferred to tell the story of his life first, thereafter to trace the growth of his many-sided mind in his dramas. Shakespeare is unquestionably the most extraordinary intellectual being the world has known. His genius consisted in the absolute equality or equipoise which existed between his imaginative and his intellectual natures. Had either been present in larger measure than the other, he might have become a profound philosopher or a great poet, but he never would have risen to the supreme heights of a *Hamlet*, an *Othello*, a *Macbeth* and a *Lear*.

Shakespeare's genius, therefore, developed with steady and equable persistence along the parallel lines of *supreme imaginative*

Facsimile of a letter from Richard Quincy to Shakespeare, soliciting a loan, 1598.

faculty and *supreme intellectual capacity*. To the former we owe his marvellous works; to the latter his equally marvellous fund of knowledge.

Shakespeare's Productive Period may be said to have lasted about twenty years—in other words, from *circa* 1591–*circa* 1611, and falls naturally into four great epochs or divisions. These are:—

CHRONOLOGY OF THE PLAYS.

I.—The Epoch of his Early Work, 1591-1593.

When his touch was still to some extent uncertain, and his art was still susceptible to influence from such powerful writers as Marlowe and Lyly.

Love's Labour's Lost, 1591.
Two Gentlemen of Verona, 1591.
Comedy of Errors, 1592.
Romeo and Juliet, 1592.
Henry VI., 1592.
Richard III., 1593.
Richard II., 1593.
Titus Andronicus, 1593.

Intermediate Epoch of the Poems.

Venus and Adonis, 1593.
Lucrece, 1594.

II.—The Epoch of his Maturing Art—the Period of the great "Comedies" and the "Histories," 1594-1601.

The Merchant of Venice, 1594.
King John, 1594.
Midsummer Night's Dream, 1594-1595.
All's Well that Ends Well, 1595.
The Taming of the Shrew, 1595.
Henry IV., 1597.
Merry Wives of Windsor, 1598.
Henry V., 1598.
Much Ado about Nothing, 1599.
As You Like It, 1599.
Twelfth Night, 1600.
Julius Cæsar, 1601.

III.—The Epoch of his Mature Art—the Period of the great Problem Plays, 1602-1609.

Hamlet, 1602.	King Lear, 1607.
Troilus and Cressida, 1603.	Timon of Athens, 1608.
Othello, 1604.	Pericles, 1608.
Measure for Measure, 1604.	Antony and Cleopatra, 1608.
Macbeth, 1606.	Coriolanus, 1609.

Intermediate Epoch of the Sonnets, 1608-1609.

IV.—The Epoch of Reposeful Contemplation, 1610-1611

Cymbeline, 1610. The Tempest, 1611.
The Winter's Tale, 1611.

Plays completed by Others after his Retirement.

Cardenio, 1611. Henry VIII., 1612.
Two Noble Kinsmen, 1612.

Such is a sketch of the development of Shakespeare's genius as furnished to us by the internal evidence of the works themselves. Let us now proceed to the examination of that play to which our study is more especially to be devoted in this volume.

Shakespeare's Birth-place, 1899.

THE TEMPEST.

Date of Composition.—*The Tempest* must have been written towards the close of 1610, and its theme was possibly suggested to the dramatist by an event which was widely discussed at the time. In 1608 the English had effected their first permanent settlement in that track of country on the eastern seaboard of America, which had been named "the colony of Virginia" during Raleigh's visit in 1584. In 1609 a large expedition under the command of Admiral Sir George Somers, conveying settlers and supplies for the new colony, set sail from England. In mid-ocean a storm overtook them, the admiral's flagship, the *Sea-Venture*, was separated from her consorts, and was wrecked on the Bermudas, July 28, 1609. The crew, however, escaped ashore, and after living some months on one of the islands, they managed to build themselves two vessels of cedar, in which they continued their voyage in May 1610, and finally reached Virginia on the 24th of the same month after having been mourned as lost. They, however, returned to England in the following month, when two or three accounts of their experiences appeared, the first by Sylvester Jourdain, one of the survivors, which was published in October 1610; a second issued by the Council of the Virginia Company in December, and a third by Sir Thomas Gates, one of the leaders of the expedition, in January 1611. Sylvester Jourdain's narrative was, however, the fullest, and it was probably his that Shakespeare mainly used, though he may have consulted all three. The title of it was *A Discovery of the Bermudas, otherwise called the Ile of Divels*, and in addition to the references to the devils haunting the island, there are many

reproductions of Jourdain's ideas, and in two or three cases even of his language.

Other indications as to date of composition are to be found in the description by Gonzalo of an ideal Commonwealth (II. i. 147). This was undoubtedly suggested by a passage in Florio's translation of *Montaigne* (B. 1, Essay XXX.) which was published in 1603, and of which a new edition appeared in 1610.

Ben Jonson unquestionably refers to *The Tempest* when, in his preliminary "Induction" to his comedy of *Bartholomew Fair*, he says, "If there be never a *Servant Monster* in the Fair, who can help it, he says, nor a nest of Antiques.[1] He is loth to make nature afraid in his plays, like those that beget *Tales*, *Tempests*, and such like Drolleries." *Bartholomew Fair* was written in 1612, though not produced till 1614, and Jonson referred probably to what was then contemporary town talk.

As we know that *The Tempest* was played at Court in January 1613, and as Jourdain's account was not published until late in 1610, the date of composition is narrowed down to the two years 1611 and 1612, of which the former is preferred by the majority of scholars.

Sources whence the Materials for the Play were drawn. These have been already adverted to in some measure. To Jourdain's account Shakespeare undoubtedly owed much, and possibly he may have conversed with some of the survivors of the expedition, from whom he would obtain local colour for his descriptions of the enchanted island. The plot of *The Tempest*, as far as can yet be ascertained, is one of the few which Shakespeare constructed himself. Collins the poet asserted that the story on which *The Tempest* was based was *Aurelio and Isabella*, an Elizabethan romance published in 1588. But examination proves that the two have no affinity with each other. There is, however, a play by a German dramatist, whose plot is remarkably similar to that of *The Tempest*, viz., *Die Schöne Sidea*, by Jacob Ayrer of Nuremberg. English actors had been in the city in question in 1604 and 1606; thus Shakespeare may have obtained a knowledge of the play through some of his stage brethren having taken part in its representation. Another theory is that both Ayrer and Shakespeare went to the

[1] Referring to the dance of clowns attired as satyrs in *The Winter's Tale*.

same source, now unknown. Ayrer's plays were in most cases mere adaptations of English originals, and this strengthens the belief that his drama had been taken from some English source also open to Shakespeare.

Further, the names in *The Tempest* were in many cases suggested to Shakespeare by the authorities to which he had turned for information. For example, he had taken some of these from Eden's *Historie of Travayle;* Setebos was named as the god of the Patagonians, Gonzalo was mentioned there under the form Gonzales, also Sebastian and Antonio. Ariel, on the other hand, was in all likelihood discovered in Heywood's *Hierarchie of the Blessed Angels*, where the lines occur:—

". . . the earth's great lord
Ariel. The Hebrew Rabbins thus accord."

Malone lays stress on the extraordinary parallelisms existing between *The Tempest* and the accounts of Sylvester Jourdain and Sir T. Gates as being proof positive that Shakespeare mainly relied on the pamphlets in question for his facts. A sentence or two may be referred to. We have allusions in the play to several incidents minutely described in the papers; for example, to the circumstance of the admiral's ship being separated from the rest of the fleet, and after a tremendous tempest, being jammed between two of the Bermudan rocks, and "fast lodged and locked," as Jourdain says, from further budging; to the disaster happening so near the shore that not a single person perished; to the mariners having fallen asleep from excessive fatigue; to the dispersion of the other ships; to the greater part of them meeting again as the Virginian Company Council's papers have it "in consort," and to those who were wrecked having been but little the worse of their mischance. Though the island is said to be desert, uninhabitable, and almost inaccessible, the air nevertheless was reported "to breathe most sweetly, to be of a subtle, tender and delicate temperance," and that on the island there was "everything advantageous to life." Such coincidences could not be fortuitous.

The Scene of the Action.—In dealing with the parallelisms in question we have already referred to this topic. The action is said to take place on "an uninhabited island." Some critics have

conjectured that Shakespeare alluded to Lampedusa, a small island between Malta and the coast of Africa. With the references in the play the geographical situation of this little islet would agree. It was in the vicinity of the track of navigation between Tunis, Algiers and Naples, yet sufficiently far distant to be seldom visited by vessels. Furthermore, it was uninhabited, and it was avoided by sailors because reported to be a place where enchantments and supernatural spells were cast upon the unwary navigator as soon as he entered the sphere of magical influence. Sir John Maundeville refers to it. Other writers have attempted to identify Prospero's island with Corcyra, while a third set of critics have sought to locate the island as Bermuda. The last theory, however, would conflict with the plain sense of Ariel's remark, who was sent (as he says, Act I. Sc. ii. 238) to fetch dew "from the still vexed Bermoothes," and to bear it back to the deep nook whence Prospero had called him, and where now the sprite had lodged the vessel.

Duration of the Action; the Unities.—The action of the play occupies only three or four hours of a single day. The wreck, as we are led to believe from the conversation between Prospero and Ariel (Act I. Sc. ii. 240) occurred about two o'clock in the afternoon; while in the last speech but one uttered by Prospero, he invites Alonzo and his train to take their rest in his poor cell for "this one night." Probably the setting sun would suggest the thought of the hour of rest being near, especially when, in Elizabethan days, our forefathers retired at a much earlier hour than now is customary. Cf. *Comedy of Errors*, I. ii. 28; *Midsummer Night's Dream*, V. i. 34; *Henry IV.*, V. i. 25; Dekker's *Belman of London*. The "Unities of Time, Place and Action" were certain rules observed by the Greek tragic writers, and formulated by Aristotle the great Greek philosopher. They were followed by the French dramatists of the School of Corneille and Racine. The Unity of Time enjoined that the action of a play ought not to last longer than the space of a few hours, or at most a single day; the Unity of Place that the incidents of the drama should always occur in the same place without the scene being in any respect changed; while the Unity of Action inculcated that every drama should centre round one supreme and pre-eminent object of interest. With regard to these Unities, Shakespeare

generally treats them with complete indifference; but as if to show that had he chosen, he could have worked in the fetters of the Unities as successfully as Ben Jonson or any of the so-called classical school of dramatists, he elected in *The Tempest* to observe the restrictions almost as rigorously as the "rare Ben" himself. The Unity of Time is obeyed, in that the action is begun and ended within four hours, the Unity of Place is also observed, though less scrupulously, for the action shifts from the vessel to the shore, but it never leaves the island. Finally the Unity of Action is preserved, inasmuch as there is only one supreme motive actuating all the evolution of events, viz., the recovery by Prospero of his lost Dukedom.

Analysis of the Play and the Characters.—*The Tempest* treats of the well-worn theme, old as the *Book of Job*, and the *Mahabhârata*, of man's conflict with adverse circumstance. The lesson taught by all three alike is that such conflict strengthens the moral nature of man the more the truth is realised that duty lies in combating not in sinking under misfortune. It was with the inculcation of this great truth that the mighty Magician of Romantic Drama took farewell of the realm he had dominated so long, viz., that misfortunes may be blessings in disguise. And so he broke his wand, burying his book deeper than did ever plummet sound, and never from that day to this has son of man been possessed of a spell of genius potent enough to compel the spirits to return the book to the keeping of a second Shakespeare!

In some respects *The Tempest* is the most marvellous of all the great poet's dramas. Not that it is his greatest. To place it in the same category as *Hamlet*, *Macbeth*, *Lear*, *Othello* would be ridiculous. Yet in it we see "Shakespeare the myriad-minded" in his most varied moods. As Hazlitt says, he shows himself the most universal genius in the entire range of letters. He has not only the same absolute command over our laughter and tears, over all the resources of passion, wit, thought, observation, but he has the most unbounded range of fanciful invention, whether terrible or playful, the same insight into the world of imagination as into the world of reality. In *The Tempest*, he, as it were, summons for service the complete cohort of all his powers. Nowhere is he more absolutely prodigal in the range of his magic, and nowhere more omnipotent

in the sway he exercises over our laughter, our passions and our tears.

Here, when his hand is extended to raise the curtain which was to separate him as it were from the domain he had dominated so long, he takes farewell of his art in a drama of a quality so supreme, that it has awakened the admiration of all the greatest minds from his day to ours. The play is one full of subtle contrasts. Prospero finds his foil in Caliban, Miranda in Ferdinand, Antonio in Gonzalo, Caliban in Stephano and Trinculo, and Ariel in the old witch Sycorax.

The charm of the play consists in the picturesque and romantic setting in which it is placed—in an island situated in a lonely sea far from the track of vessels—an island

> ". . . full of noises,
> Sounds and sweet airs, that give delight and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears; and sometime voices,
> That, if I then had waked after long sleep,
> Will make me sleep again." (Act III. Sc. ii. 142)

—an island, moreover, the abode of a potent magician who has spirits at his call to answer his best pleasure,

> ". . . be't to fly,
> To swim, to dive into the fire, to ride
> On the curl'd clouds." (Act I. Sc. ii. 189) :

by whose aid, as he says,

> ". . . I have bedimm'd
> The noontide sun, called forth the mutinous winds,
> And 'twixt the green sea and the azured vault
> Set roaring war; to the dread-rattling thunder
> Have I given fire, and rifted Jove's stout oak
> With his own bolt; the strong-based promontory
> Have I made shake, and by the spurs pluck'd up
> The pine and cedar; graves at my command
> Have waked their sleepers, op'd, and let 'em forth
> By my so potent art." (Act V. Sc. i. 41.)

To the neighbourhood of this isle were brought by the irony of fate, the very men who twelve years before had been powerful enough to, as he puts it,

"... extirpate me and mine
Of the dukedom, and confer fair Milan,
With all its honours, on my brother."
(Act I. Sc. ii. 125.)

They were now in the power of the man they had wronged. His day of vengeance had come and he prepared to take advantage of it. By the resources of his art he raised a storm, yet so contrived the inevitable shipwreck that none of those on board were lost and even the ship was saved, though that fact was unknown till later. The crew and passengers reached the shore in "troops," and Prospero so ordered it that the one party did not know of the salvation of the other.

It is not our purpose to tell the story of the play and thus destroy the pupil's interes in the development of the plot. Suffice to say that the main or central purpose of the drama is, as we have said, to show that misfortunes should strengthen rather than weaken a noble nature. They had done so in Prospero's case: now they were to work their beneficent ethical effect upon Alonzo. He, believing his son to be drowned, accepts the suggestion supernaturally conveyed to him, that this stroke is the penalty laid on him for his cruelty to Prospero, Duke of Milan. When penitence is felt and expressed for that deed, Prospero's revenge is complete—

"The rarer action is
In virtue than in vengeance; they being penitent,
The sole drift of my purpose doth extend
Not a frown further." (Act V. Sc. i. 26.)

And, therefore, though he whimsically punishes the drunken "rabble," which, led by Caliban, had come to murder him, the play really ends with Prospero's famous speech, and the remainder of it, including the betrothal of Miranda and Ferdinand, is concerned only with subordinate details.

The Characters.—There are five "leading" characters and nine subordinate, without numbering the spirits or "shapes" who come and go, endowed for the time being with speech, but in reality only such stuff as dreams are made on. The main action of the drama centres round Prospero, Alonzo, Ariel, Caliban and Miranda. Prospero influences Alonzo through his minister, Ariel, to make restitution of his rights. That is the task whereon the

"Power making for Good" has been employed. On the other hand the "Power making for Evil," which is eternally at war with the other, and is here represented by Caliban, seeks to murder the magician, using the drunken Stephano as *his* minister. Miranda stands apart, the star of purity and innocence, which sheds so divine a light over the entire play.

Prospero dominates the whole drama by his powerful personality. Even when he is not present, we feel his strong will shaping the course of events to suit his purposes. He is the very incarnation of Intellectual Supremacy. He has mastered all knowledge. The very elements obey him; his "art" is so powerful that nothing can stand before it, as witness Caliban's confession (Act I. Sc. iii. 72). Yet he has so learned his lesson in the School of Suffering, that power to him is as responsible a matter as morality itself. His "art" has been given him, not to use for his own ends merely, but to achieve the readjustment of the balances of right and wrong. When that is accomplished, the purpose of his scheme is served. He will then, as he says,

> ". . . break my staff,
> Bury it certain fathoms in the earth,
> And deeper than did ever plummet sound
> I'll drown my book." (Act V. Sc. i. 54.)

Prospero has by many writers been identified with the dramatist himself. Of course such a theory, notwithstanding all its probability, is at best only conjecture.

Alonzo is one of those studies in which Shakespeare seemed to take delight, an irresponsible despot who, having once done by his own act or by deputy, a foul injustice, is compelled, by the pressure of circumstances or the stings of conscience, to redress it. Vincentio, Duke of Vienna, in *Measure for Measure;* Frederick in *As You Like It;* Leontes, King of Sicily, in *The Winter's Tale*, will recur, among others, to the mind as examples in point. Alonzo, when he first appears on the stage, is overwhelmed by the supposed death of his son. Gonzalo is striving to rouse him from his apathy. For a long time his efforts are in vain, but at last he succeeds by making the king nettled over his old courtier's persistence, and the

battle is won. Henceforward Alonzo takes part in the action of the play. The scene in which, amid his sorrow, he is suddenly confronted with the memory of the crime done long years before to Prospero (Act III. Sc. iii.) is one of the most powerful in the play. Horror seems to lay its awful grip on his heart, and in an agony of conscience-stricken remorse he cries

> ". . . O it is monstrous, monstrous !
> Methought the billows spoke and told me of it ;
> The winds did sing it to me ; and the thunder,
> That deep and dreadful organ-pipe, pronounced
> The name of Prosper ; it did bass my trespass ;
> Therefore my son i' the ooze is bedded."
> (Act III. Sc. iii. 95-100.)

After that the rest was easy. With consummate skill Shakespeare develops the germ of remorse until it bears its fruit in restitution and atonement (Act V. 1-118).

Ariel is one of the most charming creations in the whole Shakespearian gallery. He is a creature all compact of grace and beauty. He is nimble and agile like the wind. To him, as to Puck, it would be nought "to put a girdle round about the earth in forty minutes." Yet he has many qualities whereof the tricksy sprite of the *Midsummer Night's Dream* is destitute. He has the rudimentary elements of a soul in his delicate essence, for he could feel the faint stirrings of something like sympathy for the anguished remorse of Alonzo and the sorrow of Gonzalo. The epithets which Prospero applies to him are the best catalogue of his attributes. He is "delicate" (Act I. Sc. ii. 272, 441), "quaint" (Act I. Sc. ii. 317), "dainty" (Act V. Sc. i. 95), "tricksy" (Act V. Sc. i. 226), he is a "spirit" (Act I. Sc. ii. 194), a "brave spirit" (Act I. Sc. ii. 207), "my spirit" (Act I. Sc. ii. 216), "a minister of Fate" (Act III. Sc. iii. 60), "my industrious servant" (Act IV. Sc. i. 33). Yet his essence was not all excellent. On occasion he could be "moody" (Act I. Sc. ii. 244), and by his answers extort the epithet "malignant thing" (Act I. Sc. ii. 257), from his indulgent master who at other times confessed that "he loved him dearly" (Act IV. Sc. i. 48). Yet it is only just to state that Ariel's moodiness proceeded from his intense love of liberty. That was his constant cry, "My Liberty, My Liberty" (Act I. Sc. ii. 245;

Act V. Sc. i. 5). He was of the air aerial, and all bondage was hateful to him. If ever he loved anyone he loved Prospero (Act I. Sc. ii. 293), and he delighted in serving the enemies of the latter—Caliban, Stephano, Trinculo—a sorry trick, when he led them into the "filthy mantled pool" (Act IV. Sc. i. 182). Ariel reveals Shakespeare's marvellous power of swinging the pendulum of his genius at will from the creation of the foul monster Caliban to the conception of this delicately-constituted spirit, whose very nature partakes of the essence of pure romantic imagination.

Caliban is the very antipodes or opposite of Ariel. The latter is the Air-Spirit, the former is the Earth-Spirit, and accordingly is of the earth earthy. Though he is gross, and bestial and brutish, there is nothing vulgar in his composition. He is simply one of the sons of Mother Earth, whose nature savours of his extraction. Yet Caliban is without question one of the most marvellous conceptions of Shakespeare's genius. He is like the elemental spirits which Æschylus represents in the *Prometheus Bound*, repulsive yet wonder-inspiring. He has no moral nature, or rather morality to him is inverted. Evil is Good. He is "a devil, a born devil" (Act IV. Sc. i. 162), "a lying slave" (Act I. Sc. ii. 343), "malice" (Act I. Sc. ii. 367), but he has still a perception of beauty. He admires Miranda (Act III. Sc. ii. 107), and some of the most exquisite poetry in the play descriptive of the island and its natural scenery falls from his lips (Act II. Sc. ii. 160*ff.*; Act III. Sc. ii. 140). Moreover, when he is associated with Stephano and Trinculo, the drunken butler and the equally drunken jester, the wide distinction between rusticity such as his and vulgarity such as theirs starts out into vivid contrast. As Schlegel says, "The delineation of this man-monster is throughout marvellously profound and consistent," and, notwithstanding all, the "modesty of nature" is not outraged.

Miranda is one of the most bewitching of Shakespeare's women. Her unsophisticated innocence, her utter womanliness notwithstanding her absolute freedom from all those conventional fancies and foibles which make his other female characters so delightful, make Miranda matchless. She is in herself a being of bewitching fascination; she is a child of the island; she has known no other home, and of

"society" and its rules and restrictions she is as frankly ignorant as any child of the woodland glades could well be. From the piquant wilfulness of Beatrice, from the vivacious volubility of Rosalind, from the sweet playfulness of Viola, from the witty intellectuality of Portia, or the naïve charm even of Perdita, Miranda is entirely separated. She has no counterpart, though many foils, in all the Shakespearian drama. She is a maid who had never seen a man save her father until Ferdinand appeared, who had spent her life in drinking in the scenery of the enchanted island, in learning strange subtle lessons from watching the sunshine playing over the hills, the brooks, the standing lakes and groves, or noting Neptune ebbing and flowing with his printless feet across the yellow sands. That would have been of itself an education; but Prospero did not rest content with it. He acted as his daughter's schoolmaster, and

> ". . . made thee more profit
> Than other princess' can, that have more time
> For vainer hours, and tutors not so careful."
> (Act I. Sc. ii. 172.)

In a word, Miranda is in keeping with the theme of the play. She is a creation of life and light that cleaves to the memory like the romantic visions of youth.

Trinculo and Stephano are obviously introduced to relieve the tension of the play's sterner scenes, and to serve as foils to Caliban. They are typical Elizabethan groundlings, the class to tickle whose ears such scenes were introduced into the plays as Act II. Sc. ii.; Act IV. Sc. i. Yet we cannot help noting that of the two Trinculo is the superior, though possibly Stephano may have been the stronger, or his position of butler entitled him to rank before the jester.

Ferdinand is one of the most colourless of all Shakespeare's young men. He is entirely overshadowed by Prospero and Miranda on the one hand, and by his father Alonzo on the other. His actions in Act I. Sc. ii.; Act III. Sc. i., are those of a man to whom morality is a thing rather of the head than of the heart, rather intellectually expedient than ethically imperative. Gonzalo has much more individuality in his nature than Ferdinand. His leading

characteristics are shrewdness, a keen mother-wit, and a loyalty which, though it never would lead him as far as self-sacrifice for a falling cause, would still enjoin that he should strive, even at some risk and inconvenience to himself, to temper the wind to the shorn lamb. His loyalty to Alonzo is an excellent foil to the treachery of **Sebastian and Antonio.**

These two are the villains of the piece. Of the twain Antonio is the greater sinner, and he is the only one of the royal suite who does not express contrition. Possibly the loss of his usurped dukedom may have had somewhat to do with this. His last recorded words (Act V. Sc. i. 265) are a jibe, and so he disappears into obscurity. That Prospero distrusted him is evident from his stinging rebuke (Act V. Sc. i. 130):—

> "For you, most wicked sir, whom to call brother
> Would even infect my mouth, I do forgive
> Thy rankest fault ; all of them ; and require
> My dukedom of them, which perforce, I know,
> Thou must restore."

The remaining characters, though subordinate, are each differentiated the one from the other with such marvellous distinctness, that they seem rather the historic personages of some event recorded in the annals of one of our early historians, than creatures of the imagination.

The Supernatural Element in the Tempest.—By some critics the introduction of the supernatural element into the play has been blamed as intruding an extra-human agency into the affairs of man. This is the old complaint which goes back to the days of Aristotle, who laid it down as a rule that interests purely human should be regulated solely by human agents. That, however, is a purely arbitrary rule, against which the Greek tragic writers themselves were the most flagrant offenders. Genius is assuredly the best judge of the most suitable methods whereby to achieve the *dénoûment* or catastrophe of the piece. In *The Tempest* the employment of Ariel and his fellow-ministers certainly imparts a heightened interest to the action. It is invested with a certain amount of mystery, which all tends to increase the tension of excitement.

If we were to eliminate the supernatural from Elizabethan literature, we should lose some of the finest passages in dramatic poetry. The conviction of the close connection existing between

this world and the unseen was general up to within the last hundred and fifty years, and especially so in Elizabethan times. Not only among the rabble and the illiterate was this the case, but from the Court to the cottage, every class in the community believed in witchcraft, believed that the spirits of the departed were permitted to revisit the scenes of their life on earth, believed, in fine, that under the silvery rays of the moon the fairies danced amidst the woodland glades, while the elves and the brownies stole noiselessly throughout the dwellings, while the inmates were buried in slumber.

It is interesting to compare Shakespeare's treatment of the supernatural in the various plays wherein he has employed it. In each he suits the variety of the spirits which he summons from the vasty deep, to the nature of the theme he is working upon. In the *Midsummer Night's Dream*, that romantic vision of pure delight, he calls upon Oberon and Titania and their fairy train to be the agents of his will in re-uniting Hermia and Lysander, Helena and Demetrius. In *The Tempest* it is the ærial spirits, the elves of hills, brooks, standing lakes and groves, that are summoned to execute the behests of the master-magician, Prospero. In *Hamlet* it is the ghost of the hero's murdered father that is used to sting into action the weak-willed Prince of Denmark. But amid the storm and stress of the warring elemental passions in *Macbeth*, nothing else than the ghastly witches of the blasted heath were in keeping with the deadly horror of that scene where "the deed without a name" was being executed.

The Witches in *Macbeth* are more allied to the Chorus in Greek tragedy than to any other characters in the whole range of Elizabethan drama. The purpose of the Chorus was to personify the thought inspired by the represented action of the tragedy. It was, so to speak, the "accompaniment" to the episodes of the drama, heightening or mitigating, the impression, according to the purpose intended to be served, of a terrific or pathetic spectacle.

As the Witches in Macbeth served in some measure the purpose of a Chorus, so in *The Tempest* the same part is played first by the "shapes" that by dumb show seek to deepen the effect of the words about to be uttered by Ariel, next by the "shadows" of Juno, Ceres and Iris, who were endowed with speech for the time. All these were exponents of the main action of the play, and this was the true office of the Greek Chorus.

Shakespeare's employment of the supernatural is always in sym-

pathetic unison with the supreme motive of the play whereinto it is introduced. How markedly superior is his use of this powerful element of dramatic effect over that of all his contemporaries, especially when we compare it with Dekker's employment of supernatural agency in *Old Fortunatus*, Marlowe in *Dr. Faustus*, Middleton in *The Witch*, Greene in *James IV.*, Lyly in *Endymion*. Shakespeare here, as in all else, was supreme, and his supremacy consisted in knowing how to adapt means to ends in the most apt way.

The Masque and the Lyrics.—There was no species of stage representation more popular than that of the Masque in Elizabethan and Jacobean days. Every event of any note, in particular the birthdays of the sovereign or leading members of the nobility, the Lord Mayor's Day and the like, were celebrated by the performance of masques, in producing which enormous sums were often expended.

The masque originally came from Italy, and was introduced into England about 1513. Its early form partook largely of the nature of "masquerade," and undoubtedly vizards were at first worn by the performers, whence the amusement took its name. At the outset there appears to have been little or no dialogue. The action was in dumb show, something akin to our *tableaux-vivants* of to-day. The characters represented were chiefly moral attributes, such as Benevolence, Virtue, Vice, Truth, Innocence, etc., and the action was intended to illustrate some familiar allegory. Gradually songs and then dialogue were introduced into the masques, presently music was impressed into the service and expensive scenery, until the curious fact was presented of the regular drama being played with the most primitive appliances in the way of scenery, while the "masques" were mounted on a scale that could only be styled superb.

The "masque" attained the acme of its popularity in the reign of James I., who in common with his Queen—Anne of Denmark—showed great interest in the production of Court pieces. The best pens of the period were retained to write these. Ben Jonson was one of the most prolific of masque-writers; so were Dekker, Chapman, Marston, Shirley and others. The best composers of the day, such as Lawes, Lock, and the Court composer, Alfonso Ferrabosco, wrote music for these entertainments. New dances,

such as pavins, galliards, corantos, were arranged to add variety to the pieces, and no less distinguished a personage than Inigo Jones devised the scenery. £1000 (£4000 of our money) was a small sum to spend on this amusement, while such pieces as Shirley's *Triumph of Peace*, Dekker's *Sun's Darling*, Daniel's *Hymen's Triumph*, Jonson's *Masque of Blackness* would run into £3000, £4000, and even £5000 of the money of the period. To obtain the approximate figures in the currency of to-day we must always multiply by four. The great popularity of the masque was due to the fact that it made little demand upon the powers of the performers. Private persons therefore were usually found taking the parts. The subject of the masque was usually suited to the occasion of celebration, and great ingenuity was shown in choosing apt themes. Thomas Dekker was peculiarly happy in this.

The "masque" in *The Tempest*, which the "shapes," summoned by Ariel, represent for the amusement of Ferdinand and Miranda, is brief and fragmentary. But it contains one magnificent passage, couched in Shakespeare's finest vein :—

> "Ye sunburnt sicklemen of August weary
> Come hither from the furrow and be merry."

There is so little in the masque that to some critics it has appeared a blot on the piece. But Prospero's plans were interrupted. He had suddenly recollected the foul conspiracy of "the beast Caliban and his confederates against my life," and the masque is therefore abruptly brought to a close. Shakespeare in so acting was true to life.

Nowhere else has the dramatist interspersed so many graceful lyrics throughout a play as in *The Tempest*. Ariel's songs, "Come unto these Yellow Sands"; "While you here do Snoring lie"; "Where the Bee sucks there lurk I"; and the "Marriage Lay" sung by Juno and Ceres are exquisitely adapted to the purpose in view. Shakespeare as a lyrist was as peerless as he was as a dramatist. In Wilson's *Cheerful Ayres or Ballads* (Oxford, 1660), there has been preserved for us the original music of two of these songs, viz., "Full Fathoms Five" and "Where the Bee sucks." The composer was R. Johnson, who in 1610 wrote the score for Middleton's *Witch*.

The Metrical Analysis.—There is no study more important to the Shakespeare student than that which deals with the metrical analysis of the plays. By this means we are enabled to determine the period into which any drama should be placed. The rules are not by any means hard to remember, though their application is at times somewhat difficult. The first Rule is based upon the use of the Rhyming Couplet. Any careful reader of Shakespeare will note that in the earlier plays the dramatist employs the rhymed couplet very frequently.

In *Love's Labour's Lost* we have such a couplet as the following:—

> "These be the stops that hinder study quite
> And train our intellects to vain delight."
> (Act I. Sc. i. 70.)

Also in the *Comedy of Errors* one like this:—

> "There's nothing situate under heaven's eye,
> But hath his bound in earth, in sea, in sky."
> (Act II. Sc. i. 16.)

As his art gains strength and freedom, however, rhyme by degrees disappears, until in *The Tempest* we have only one example of it, while in *The Winter's Tale* no instance of the rhyming couplet occurs at all. As showing the extent to which Shakespeare used this characteristic of verse, we may say that in *Love's Labour's Lost* there are two rhymed lines to everyone of blank verse; in the *Comedy of Errors* 380 rhymed lines to 1150 unrhymed.

In addition to this, the Rhymed Couplet exercised another kind of influence upon Shakespeare's verse. It practically insisted that there should be a pause of the sense, if not at the end of the first line of the couplet, most certainly at the end of the second. As Shakespeare emancipated himself from the tyranny of the couplet, so his verse began to "run on," that is to say, there was no longer a pause of the sense at the end of the couplet, but the expression of his thought was continued over into the next, and perhaps throughout succeeding lines. Such lines as run over their own final word, or the final words of the couplet, are termed "unstopped lines."

Examples.—We now proceed to give examples of these. As an instance of a "stopped line," take the two following, each of

which is a complete clause in itself, a pause being made at the end both in the sense and the sound :—

> "Armado is a most illustrious wight ;
> A man of fire-new words, fashion's own knight."
> (*Love's Labour's Lost*, I. i. 178.)

As an example of the "stopped rhyming couplet," let us select the following :—

> "Love, lend me wings to make my purpose swift,
> As thou hast lent me wit to plot this drift !"
> (*Two Gentlemen of Verona*, II. vi. 42.)

Unstopped Blank Verse.—Again, rhythm is dependent almost entirely on the sense, for when any pause occurs in the sense it must also occur in the rhythm. Shakespeare, as he attained greater mastery over his materials, indulged more and more in what is called "unstopped blank verse." This implies that the sense passing over from the one line into the other carries the rhythm along with it. The pauses in the rhythm or feet, instead of always falling at the end of the line as in the earlier plays, fall upon other parts of the line. This is particularly the case when the final word of an unstopped line chances to be either a *light ending* or a *weak ending*.

As an example of the "unstopped blank verse" take this :—

> "Yet with my nobler reason 'gainst my fury
> Do I take part : the rarer action is
> In virtue than in vengeance ; they being penitent
> The sole drift of my purpose doth extend
> Not a frown further." (*The Tempest*, V. i. 26.)

Light Endings : Weak Endings.—A *light ending* is a monosyllable on which the voice may rest to some small degree, such as the pronouns, *I*, *thou*, *he*, *she*, *we*, *you*, *me*, *they* ; or the auxiliary verbs, *shall*, *will*, *can*, *have*, *do*, *be*.

A *weak ending* is a monosyllable upon which there is no pause made by the voice at all. Such examples as the prepositions, *on*, *to*, *at*, *from*, *by*, *with*, *in*, etc., are the most familiar. As is well said in the Cambridge *Shakespeare*, in pronunciation as in sense these words have to be taken in close connection with the noun they

govern. It will therefore be on the noun, not on the preposition, that the pause will fall. Such words as *if*, *or*, *nor*, *a*, *but*, *than*, *that*, are to be regarded as weak endings. In a word, weak endings are a development of that principle of "running on" the rhythm which was commenced in the use of "light endings." Not until *Macbeth* do these "light endings" become at all noticeably numerous, and not until *Antony and Cleopatra* do we find Shakespeare using "weak endings" with any degree of frequency.

The first of these lines is an example of a weak ending, on which the voice makes no pause: the second of a light ending, on which there is a slight pause:—

> "All the infections that the sun sucks up
> From bogs, fens, flats, on Prosper fall, and make him
> By inchmeal a disease! his spirits hear me."
> (*The Tempest*, II. ii. 1.)

Double or Feminine Endings. — The last test to be applied to determine the date of a play is what is called the presence or absence of, "the double or feminine endings." This is in reality the introduction into the line of an extra syllable, as for example:—

> "For kiss/ing of/their feet;/ yet al/ways bend/*ing*
> Towards/their pro/ject: Then/I beat/my tab/*or*/."
> (Act IV. Sc. i. 175.)

In the early plays this extra syllable is rarely found; in the later it is very frequent. In the opening of the third act of *The Tempest* we have three lines following each other, all revealing the presence of the feminine ending:—

> "There be/some sports/are pain/ful and/their la/*bour*
> Delight/in them/sets off;/some kinds/of base/*ness*,
> Are no/bly un/dergone,/and most/poor mat/*ters*,
> Point to rich ends." (Act III. Sc. i. 1.)

Summary of Rules.—The pupil with advantage may remember the following rules, which will assist him in beginning the critical study of Shakespeare's plays:—

1. If Rhyme is present in a marked degree the play probably has been written early in Shakespeare's life.

2. If Rhyme is little in evidence, the date of composition is likely to have been late.

3. A Stopped Line or Couplet is one where the sense and the rhythm are wholly contained within that line or couplet.

4. An Unstopped Line or Couplet is one where the sense is not wholly contained in that line or couplet, but runs over into the next or succeeding lines.

5. The presence, in any abundance, of Stopped Lines and Couplets in a play constitutes another argument in favour of the play being of early date; while the presence of Unstopped Lines and Couplets, or, in other words, when the sense overruns the limits of the *line* or *couplet*, that creates a presumption that the play is of late date.

6. Light Endings or monosyllables on which the voice rests lightly are also a sign of an early date of composition.

7. Weak Endings or monosyllables whereon the voice can find no place to rest are evidence of a late date.

8. The presence of Double or Feminine Endings, in other words of an extra foot at the end of the line, is strong presumption of late date.

In *The Tempest* we have all the internal evidence present to prove the play to be of late date. There is only one rhymed couplet in the drama (Act II. Sc. i. 326, 327); the proportion of "Unstopped" to "Stopped" lines is 41·5 per cent, while the proportion of Double or Feminine Endings present in the play is 33·4 per cent. Of Light and Weak Endings combined, the percentage in *The Tempest* is 4.59 per cent. as against 5.48 per cent. in *The Winter's Tale*, and 4.83 per cent. in *Cymbeline*, the other plays of the group to which it belongs. *The Tempest*, in a word, evinces by the presence of all those distinctive qualities that, if it were not the poet's ultimate, it must have been his penultimate play.

The Theatre where The Tempest was produced.

If *The Tempest* was produced in 1611 or 1612 it must in all likelihood have been at the Globe Theatre. This house, built as we have seen in 1599 by the Burbages, was circular in shape, with a base of brick and masonry, and was roofed with thatch. The spectators were wholly exposed to the weather, but as the actors played their parts on a series of scaffolds they were sheltered, and besides they had "tyring-rooms" or dressing-rooms to which they could retire. The audience stood for the most part, except those who could

afford to purchase the right to sit upon a three-legged stool on the stage. The "Globe" was largely modelled on the Swan Theatre, built by Francis Langley about 1596-97. As those particulars of the construction of the "Swan" which were used at the time of the building of the Hope Theatre — also erected after the design of the "Swan" —are still extant, we can take the details of the latter and apply them to the "Globe." The contractor's (Katheren's) specifications for the "Hope" were as follow :—

Stock Characters of the Elizabethan Stage.
(Red Bull Theatre).

"(1) Two staircases without and adjoining the playhouse of such largenes and height as the staircases of y^e^ saide playhouse called y^e^ Swan.

"(2) Heavens over the stage to be borne or carried without any posts or supporters to bee fixed or sette uponne y^e^ stage: gutters of leade nedefull for carredge of watter that shall fall uponne ye same.

"(3) Two boxes in the lowermost storie fitt and decent for gentilmen to sitt in, and shall make ye partitions betweene ye roomes as they are at ye saide playhouse called ye Swan.

"(4) Turned columes uponne and over ye stage.

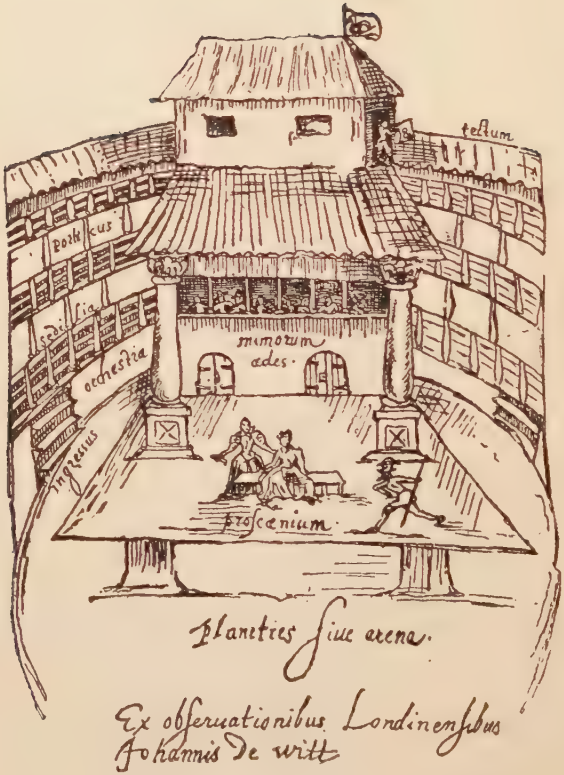
"(5) (The Stage). Inner principal postes of first storie to bee twelve feet hie and ten inches square; ditto of middle, to bee eight

inches square; innermost postes on upper storie to bee seven inches square. Other postes in firste storie to bee eight inches square; in second, seven inches square; in upper, six inches square."

There were therefore three distinct stories on the stage, each of which had its uses. To which Collier (whose authority on those points where his unfortunate propensity for falsifying documents to suit preconceived theories could have no scope for exercise, is of great weight) adds, that the stage was generally about forty to fifty feet in width, and that on either side of it were passages of from four to six feet wide, to serve, perhaps, for an entrance into what was called the "yard," where the spectators stood. The stage projected to the middle of the "yard," which, added to the twelve feet interval, would give a depth for the stage and tiring-house (which was usually at the back of the stage) of about forty feet.

The words of Mr Fairman Ordish, F.S.A., are also of great value here. Referring to the illustration of the stage of the Swan Theatre given on next page, he writes:—"The stage is a platform coming out from the body of the playhouse, and the doors for exits and entrances are in the rear. The process by which the stage has receded to its present position with the auditorium all before it has been a gradual one. Even after the Restoration the stage projected some distance beyond the proscenium, with tiers of boxes above, and at particularly sonorous passages the actors would come out upon the platform and declaim with gestures and attitudes in the traditional style of rhetoric. As the conditions of life have become changed the production of masterpieces belonging to a former age has suggested the revival of the original background by means of arranged and set scenes: the scenic artist has become evolved by the division of labour, and the result marks a great advance in mimic and dramatic art."

We now proceed to the study of the play, referring as need may arise to the "Notes," which immediately follow the text; and for any difficulties in the Shakespearian Vocabulary, to the Glossary at the end of the volume.



THE SWAN THEATRE.

DRAMATIS PERSONÆ

Alonso, *King of Naples.*
Sebastian, *his brother.*
Prospero, *the rightful Duke of Milan.*
Antonio, *his brother, the usurping Duke of Milan.*
Ferdinand, *son to the King of Naples.*
Gonzalo, *an honest old Counsellor.*
Adrian, Francisco, } *Lords.*
Caliban, *a savage and deformed Slave.*
Trinculo, *a Jester.*
Stephano, *a drunken Butler.*
Master of a Ship.
Boatswain.
Mariners.

Miranda, *daughter to* Prospero.

Ariel, *an airy Spirit.*
Iris, Ceres, Juno, Nymphs, Reapers, } *presented by Spirits.*

Other Spirits attending on Prospero.

BOATSWAIN: "HENCE! WHAT CARE THESE ROARERS FOR THE NAME OF KING?"

The Tempest.

ACT FIRST.

Scene I.

On a ship at sea: a tempestuous noise of thunder and lightning heard.

Enter a Ship-Master and a Boatswain.

Mast. Boatswain!

Boats. Here, master: what cheer?

Mast. Good, speak to the mariners: fall to 't, yarely, or we run ourselves aground: bestir, bestir. [*Exit.*

Enter Mariners.

Boats. Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to the master's whistle. Blow, till thou burst thy wind, if room enough!

Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.

Alon. Good boatswain, have care. Where's the master? Play the men.

Boats. I pray now, keep below.

Ant. Where is the master, boatswain?

Boats. Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

Gon. Nay, good, be patient.

Boats. When the sea is. Hence! What cares these

roarers for the name of king? To cabin: silence! trouble us not.

Gon. Good, yet remember whom thou hast aboard.

Boats. None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say. [*Exit.*

Gon. I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable. [*Exeunt.*

Re-enter Boatswain.

Boats. Down with the topmast! yare! lower, lower! Bring her to try with main-course. [*A cry within.*] A plague upon this howling! they are louder than the weather or our office.

Re-enter Sebastian, Antonio, and Gonzalo.

Yet again! what do you here? Shall we give o'er, and drown? Have you a mind to sink?

Seb. A plague o' your throat, you bawling, blasphemous, incharitable dog!

Boats. Work you, then.

Ant. Hang, cur! hang, you accursed, insolent noise-maker. We are less afraid to be drowned than thou art.

Gon. I'll warrant him for drowning; though the ship were no stronger than a nutshell.

Boats. Lay her a-hold, a-hold! set her two courses; off to sea again; lay her off.

Enter Mariners wet.

Mariners. All lost! to prayers, to prayers! all lost!

Boats. What, must our mouths be cold?

Gon. The king and prince at prayers! let's assist them,
For our case is as theirs.

Seb. I'm out of patience.

Ant. We are merely cheated of our lives by drunkards:
This wide-chapp'd rascal,—would thou mightst lie drowning
The washing of ten tides!

Gon. He'll be hanged yet,
Though every drop of water swear against it,
And gape at widest to glut him.

[*A confused noise within:* 'Mercy on us!'—
'We split, we split!'—'Farewell my wife and children!'—
'Farewell, brother!'—'We split, we split, we split!']

Ant. Let's all sink with the king.

Seb. Let's take leave of him. [*Exeunt Ant. and Seb.*

Gon. Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death. [*Exeunt.*

Scene II.

The island. Before Prospero's cell.

Enter Prospero and Miranda.

Mir. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffer'd
With those that I saw suffer! a brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

Pros. Be collected:
No more amazement: tell your piteous heart
There 's no harm done.

Mir. O, woe the day!

Pros. No harm.
I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Mir. (More to know
Did never meddle with my thoughts.)

Pros. 'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me.—So:
[*Lays down his mantle.*
Lie there, my art. Wipe thou thine eyes; have comfort.
The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely ordered, that there is no soul,
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink.
Sit down;
For thou must now know farther.
Mir. You have often
Begun to tell me what I am; but stopp'd,
And left me to a bootless inquisition,
Concluding 'Stay: not yet.'
Pros. The hour's now come;
The very minute bids thee ope thine ear;
Obey, and be attentive. Canst thou remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.
Mir. Certainly, sir, I can.
Pros. By what? by any other house or person?
Of any thing the image tell me, that
Hath kept with thy remembrance.
Mir. 'Tis far off,
And rather like a dream than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?

Pros. Thou hadst, and more, Miranda. But how is it
That this lives in thy mind? What seest thou else
(In the dark backward and abysm of time?)
If thou remember'st aught ere thou camest here,
How thou camest here thou mayst.
Mir. But that I do not.
Pros. Twelve year since, Miranda, twelve year since,
Thy father was the Duke of Milan, and
A prince of power.
Mir. Sir, are not you my father?
Pros. Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of Milan; and his only heir
A princess, no worse issued.
Mir. O the heavens!
What foul play had we, that we came from thence?
Or blessed was't we did?
Pros. Both, both, my girl:
By foul play, as thou say'st, were we heaved thence;
But blessedly holp hither.
Mir. O, my heart bleeds
To think o' the teen that I have turn'd you to,
Which is from my remembrance! Please you, farther.
Pros. My brother, and thy uncle, call'd Antonio,—
I pray thee, mark me,—that a brother should
Be so perfidious!—he whom, next thyself,
Of all the world I loved, and to him put
The manage of my state; as at that time
Through all the signories it was the first,
And Prospero the prime duke, being so reputed
In dignity, and for the liberal arts
Without a parallel; those being all my study,

The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle—
Dost thou attend me?

Mir. Sir, most heedfully.

Pros. Being once perfected how to grant suits,
How to deny them, who to advance, and who
To trash for over-topping, new created
The creatures that were mine, I say, or changed 'em,
Or else new form'd 'em; having both the key
Of officer and office, set all hearts i' the state
To what tune pleased his ear; that now he was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't. Thou attend'st not.

Mir. O, good sir, I do.

Pros. I pray thee, mark me.
I, thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,
O'er-prized all popular rate, in my false brother
Awaked an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary, as great
As my trust was; which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact, like one
Who having into truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie, he did believe
He was indeed the duke; out o' the substitution,
And executing the outward face of royalty,

With all prerogative:—hence his ambition growing,—
Dost thou hear?

Mir. Your tale, sir, would cure deafness.

Pros. To have no screen between this part he play'd
And him he play'd it for, he needs will be
Absolute Milan. Me, poor man, my library
Was dukedom large enough: of temporal royalties
He thinks me now incapable; confederates,
So dry he was for sway, wi' the King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom, yet unbow'd,—alas, poor Milan!—
To most ignoble stooping.

Mir. O the heavens!

Pros. Mark his condition, and the event; then tell me
If this might be a brother.

Mir. I should sin
To think but nobly of my grandmother:
Good wombs have borne bad sons.

Pros. Now the condition.
This King of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was, that he, in lieu o' the premises,
Of homage and I know not how much tribute,
Should presently extirpate me and mine
Out of the dukedom, and confer fair Milan,
With all the honours, on my brother: whereon,
A treacherous army levied, one midnight
Fated to the purpose, did Antonio open
The gates of Milan; and, i' the dead of darkness,
The ministers for the purpose hurried thence
Me and thy crying self,

Mir. Alack, for pity!
I, not remembering how I cried out then,
Will cry it o'er again: it is a hint
That wrings mine eyes to't.
Pros. Hear a little further,
And then I'll bring thee to the present business
Which now's upon's; without the which, this story
Were most impertinent.
Mir. Wherefore did they not
That hour destroy us?
Pros. Well demanded, wench:
My tale provokes that question. Dear, they durst not,
So dear the love my people bore me; nor set
A mark so bloody on the business; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark,
Bore us some leagues to sea; where they prepared
A rotten carcass of a butt, not rigg'd,
Nor tackle, sail, nor mast; the very rats
Instinctively have quit it: there they hoist us,
(To cry to the sea that roar'd to us) to sigh
To the winds, whose pity, sighing back again,
Did us but loving wrong.
Mir. Alack, what trouble
Was I then to you!
Pros. O, a cherubin
Thou wast that did preserve me. Thou didst smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burthen groan'd; which raised in me
An undergoing stomach, to bear up
Against what should ensue.

Mir. How came we ashore?

Pros. By Providence divine.
Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs and necessaries,
Which since have steaded much; so, of his gentleness,
Knowing I loved my books, he furnish'd me
From mine own library with volumes that
I prize above my dukedom.

Mir. Would I might
But ever see that man!

Pros. Now I arise: [*Resumes his mantle.*
Sit still, and hear the last of our sea-sorrow.
Here in this island we arrived; and here
Have I, thy schoolmaster, made thee more profit
Than other princess' can, that have more time
For vainer hours, and tutors not so careful.

Mir. Heavens thank you for't! And now, I pray you, sir,
For still 'tis beating in my mind, your reason
For raising this sea-storm?

Pros. Know thus far forth.
By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. Here cease more questions:
Thou art inclined to sleep; 'tis a good dulness,
And give it way; I know thou canst not choose.
[*Miranda sleeps.*

PROS: & PERO
BY ACCIDENT MOST STRANGE, BOUNTIFUL FORTUNE,
NOW MY DEAR LADY, HATH MINE ENEMIES
BROUGHT TO THIS SHORE. — "

Come away, servant, come. I am ready now.
Approach, my Ariel, come.

Enter Ariel.

Ari. All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality.

Pros. Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

Ari. To every article.
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I 'ld divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight out-running were not: the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

Pros. My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

Ari. Not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation. All but mariners
Plunged in the foaming brine, and quit the vessel,
Then all afire with me: the king's son, Ferdinand,
With hair up-staring,—then like reeds, not hair,—

Was the first man that leap'd; cried, 'Hell is empty,
And all the devils are here.'

Pros. Why, that's my spirit
But was not this nigh shore?

Ari. Close by, my master.

Pros. But are they, Ariel, safe?

Ari. Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before: and, as thou badest me,
In troops I have dispersed them 'bout the isle.
The king's son have I landed by himself;
Whom I left cooling of the air with sighs
In an odd angle of the isle, and sitting,
His arms in this sad knot.

Pros. Of the king's ship,
The mariners, say how thou hast disposed,
And all the rest o' the fleet.

Ari. Safely in harbour
Is the king's ship; in the deep nook, where once
Thou call'dst me up at midnight to fetch dew
From the still-vex'd Bermoothes, there she's hid:
The mariners all under hatches stow'd;
Who, with a charm join'd to their suffer'd labour,
I have left asleep: and for the rest o' the fleet,
Which I dispersed, they all have met again,
And are upon the Mediterranean flote,
Bound sadly home for Naples;
Supposing that they saw the king's ship wreck'd,
And his great person perish.

Pros. Ariel, thy charge
Exactly is perform'd: but there's more work.
What is the time o' the day?

Ari. Past the mid season.
Pros. At least two glasses. The time 'twixt six and now
Must by us both be spent most preciously.
Ari. Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me.
Pros. How now? moody?
What is't thou canst demand?
Ari. My liberty.
Pros. Before the time be out? no more!
Ari. I prithee,
Remember I have done thee worthy service;
Told thee no lies, made thee no mistakings, served
Without or grudge or grumblings: thou didst promise
To bate me a full year.
Pros. Dost thou forget
From what a torment I did free thee?
Ari. No.
Pros. Thou dost, and think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o' the earth
When it is baked with frost.
Ari. I do not, sir.
Pros. Thou liest, malignant thing! Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? hast thou forgot her?
Ari. No, sir.
Pros. Thou hast. Where was she born? speak; tell me.
Ari. Sir, in Argier.
Pros. O, was she so? I must

Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch Sycorax,
For mischiefs manifold, and sorceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd: for one thing she did
They would not take her life. Is not this true?

Ari. Ay, sir.

Pros. This blue-eyed hag was hither brought with child,
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers,
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died,
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. Then was this island—
Save for the son that she did litter here,
A freckled whelp hag-born—not honour'd with
A human shape.

Ari. Yes, Caliban her son.

Pros. Dull thing, I say so; he, that Caliban,
Whom now I keep in service. Thou best know'st
What torment I did find thee in; thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears: it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo: it was mine art,

When I arrived and heard thee, that made gape
The pine, and let thee out.

Ari. I thank thee, master.

Pros. If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters.

Ari. Pardon, master:
I will be correspondent to command,
And do my spiriting gently.

Pros. Do so; and after two days
I will discharge thee.

Ari. That 's my noble master!
What shall I do? say what; what shall I do?

Pros. Go make thyself like a nymph o' the sea: be subject
To no sight but thine and mine; invisible
To every eyeball else. Go take this shape,
And hither come in 't: go, hence with diligence!
[*Exit Ariel.*

Awake, dear heart, awake! thou hast slept well;
Awake!

Mir. The strangeness of your story put
Heaviness in me.

Pros. Shake it off. Come on;
We'll visit Caliban my slave, who never
Yields us kind answer.

Mir. 'Tis a villain, sir,
I do not love to look on.

Pros. But, as 'tis,
We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. What, ho! slave! Caliban!
Thou earth, thou! speak.

Cal. [*Within*] There's wood enough within.

Pros. Come forth, I say! there's other business for thee:
Come, thou tortoise! when?

Re-enter Ariel like a water-nymph.

Fine apparition! My quaint Ariel,
Hark in thine ear.

Ari. My lord, it shall be done. [*Exit.*

Pros. Thou poisonous slave, son of the devil
And thy wicked dam come forth!

Enter Caliban.

Cal. As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! a south-west blow on ye
And blister you all o'er!

Pros. For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

Cal. I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokst me, and made much of me; wouldst give me
Water with berries in't; and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee,
And show'd thee all the qualities o' th' isle,
The fresh springs, brine-pits, barren place and fertile:

Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' th' island.

Pros. Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care; and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.

Cal. O ho, O ho! would't had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

Pros. Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

Cal. You taught me language; and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!

Pros. Hag-seed, hence!
Fetch us in fuel; and be quick, thou'rt best,
To answer other business. Shrug'st thou, malice?

If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Cal. No, pray thee.
[*Aside*] I must obey: his art is of such power,
It would control my dam's god, Setebos,
And make a vassal of him.

Pros. So, slave; hence! [*Exit Caliban.*

Re-enter Ariel, invisible, playing and singing; Ferdinand following.

Ariel's song

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist:
Foot it featly here and there;
And, sweet sprites, the burthen bear.
Hark, hark!
Burthen [*dispersedly*]. Bow-wow.
Ari. The watch dogs bark:
Burthen [*dispersedly*]. Bow-wow.
Ari. Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow.

Fer. Where should this music be? i' th' air or th' earth?
It sounds no more: and, sure, it waits upon
Some god o' th' island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion

With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

Ariel sings.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Burthen: Ding-dong.

Ari. Hark! now I hear them,—Ding-dong, bell.

Fer. The ditty does remember my drown'd father.
This is no mortal business, nor no sound
That the earth owes:—I hear it now above me.
Pros. The fringed curtains of thine eye advance,
And say what thou seest yond.
Mir. What is 't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.
Pros. No, wench; it eats and sleeps and hath such senses
As we have, such. This gallant which thou seest
Was in the wreck; and, but he's something stain'd
With grief, that's beauty's canker, thou mightst call him
A goodly person: he hath lost his fellows,
And strays about to find 'em.
Mir. I might call him
A thing divine; for nothing natural
I ever saw so noble.

Pros. [*Aside*] It goes on, I see,
As my soul prompts it. Spirit, fine spirit! I'll free thee
Within two days for this.
Fer. Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
May know if you remain upon this island;
And that you will some good instruction give
How I may bear me here: my prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no?
Mir. No wonder, sir;
But certainly a maid.
Fer. My language! heavens!
I am the best of them that speak this speech,
Were I but where 'tis spoken.
Pros. How? the best?
What wert thou, if the King of Naples heard thee?
Fer. A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep: myself am Naples,
Who with mine eyes, never since at ebb, beheld
The king my father wrecked.
Mir. Alack, for mercy!
Fer. Yes, faith, and all his lords; the Duke of Milan
And his brave son being twain.
Pros. [*Aside*] The Duke of Milan
And his more braver daughter could control thee,
If now 'twere fit to do't. At the first sight
They have changed eyes. Delicate Ariel,
I'll set thee free for this. [*To Fer.*] A word, good sir;
I fear you have done yourself some wrong: a word,

FERDINAND:— · · · · · · MOST SURE, THE GODDES
ON WHOM THESE AIRS ATTEND!— (ACT I SC II

Mir. Why speaks my father so ungently? This
Is the third man that e'er I saw; the first
That e'er I sigh'd for: pity move my father
To be inclined my way!

Fer. O, if a virgin,
And your affection not gone forth, I'll make you
The queen of Naples.

Pros. Soft, sir! one word more.
[*Aside*] They are both in either's powers: but this swift business
I must uneasy make, lest too light winning
Make the prize light. [*To Fer.*] One word more; I charge thee
That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

Fer. No, as I am a man.

Mir. There's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with't.

Pros. Follow me.
Speak not you for him; he's a traitor. Come;
I'll manacle thy neck and feet together:
Sea-water shalt thou drink; thy food shall be
The fresh-brook muscles, wither'd roots, and husks
Wherein the acorn cradled. Follow.

Fer. No;
I will resist such entertainment till
Mine enemy has more power.
[*Draws, and is charmed from moving.*

Mir. O dear father,

Make not too rash a trial of him, for
He's gentle, and not fearful.

Pros. What! I say,
My foot my tutor? Put thy sword up, traitor;
Who makest a show, but darest not strike, thy conscience
Is so possess'd with guilt: come from thy ward;
For I can here disarm thee with this stick
And make thy weapon drop.

Mir. Beseech you, Father.

Pros. Hence! hang not on my garments.

Mir. Sir, have pity;
I'll be his surety.

Pros. Silence! one word more
Shall make me chide thee, if not hate thee. What!
An advocate for an impostor! hush!
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban: foolish wench!
To the most of men this is a Caliban,
And they to him are angels.

Mir. My affections
Are, then, most humble; I have no ambition
To see a goodlier man.

Pros. Come on; obey:
Thy nerves are in their infancy again,
And have no vigour in them.

Fer. So they are:
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o' th' earth

Let liberty make use of; space enough
Have I in such a prison.
Pros. [*Aside*] it works. [*To Fer.*] Come on.
Thou hast done well, fine Ariel! [*To Fer.*]
Follow me.
[*To Ari.*] Hark what thou else shalt do me.
Mir. Be of comfort;
My father's of a better nature, sir,
Than he appears by speech: this is unwonted
Which now came from him.
Pros. Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.
Ari. To the syllable.
Pros. Come, follow. Speak not for him. [*Exeunt.*

ACT SECOND.

Scene I.

Another part of the island.

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.

Gon. Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe
Is common; every day, some sailor's wife,
The masters of some merchant, and the merchant,
Have just our theme of woe; but for the miracle,
I mean our preservation, few in millions

Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

Alon. Prithee, peace.

Seb. He receives comfort like cold porridge.

Ant. The visitor will not give him o'er so.

Seb. Look, he's winding up the watch of his wit; by and by it will strike.

Gon. Sir,—

Seb. One: tell.

Gon. When every grief is entertain'd that's offer'd,
Comes to the entertainer—

Seb. A dollar.

Gon. Dolour comes to him, indeed: you have spoken truer than you purposed.

Seb. You have taken it wiselier than I meant you should.

Gon. Therefore, my lord,—

Ant. Fie, what a spendthrift is he of his tongue!

Alon. I prithee, spare.

Gon. Well, I have done: but yet,—

Seb. He will be talking.

Ant. Which, of he or Adrian, for a good wager, first begins to crow?

Seb. The old cock.

Ant. The cockerel.

Seb. Done. The wager?

Ant. A laughter.

Seb. A match!

Adr. Though this island seem to be desert,—

Seb. Ha, ha, ha!—So, you're paid.

Adr. Uninhabitable, and almost inaccessible,—

Seb. Yet,—

Adr. Yet,—

Ant. He could not miss't.
Adr. It must needs be of subtle, tender and delicate temperance.
Ant. Temperance was a delicate wench.
Seb. Ay, and a subtle; as he most learnedly delivered.
Adr. The air breathes upon us here most sweetly.
Seb. As if it had lungs, and rotten ones.
Ant. Or as 'twere perfumed by a fen.
Gon. Here is everything advantageous to life.
Ant. True; save means to live.
Seb. Of that there's none, or little.
Gon. How lush and lusty the grass looks! how green!
Ant. The ground, indeed, is tawny.
Seb. With an eye of green in't.
Ant. He misses not much.
Seb. No; he doth but mistake the truth totally.
Gon. But the rarity of it is,—which is indeed almost beyond credit,—
Seb. As many vouched rarities are.
Gon. That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water.
Ant. If but one of his pockets could speak, would it not say he lies?
Seb. Ay, or very falsely pocket up his report.
Gon. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

Seb. 'Twas a sweet marriage, and we prosper well in our return.

Adr. Tunis was never graced before with such a paragon to their queen.

Gon. Not since widow Dido's time.

Ant. Widow! a plague o' that! How came that widow in? widow Dido!

Seb. What if he had said 'widower Æneas' too? Good Lord, how you take it!

Adr. 'Widow Dido' said you? you make me study of that: she was of Carthage, not of Tunis.

Gon. This Tunis, sir, was Carthage.

Adr. Carthage?

Gon. I assure you, Carthage.

Ant. His word is more than the miraculous harp.

Seb. He hath raised the wall, and houses too.

Ant. What impossible matter will he make easy next?

Seb. I think he will carry this island home in his pocket, and give it his son for an apple.

Ant. And, sowing the kernels of it in the sea, bring forth more islands.

Gon. Ay.

Ant. Why, in good time.

Gon. Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

Ant. And the rarest that e'er came there.

Seb. Bate, I beseech you, widow Dido.

Ant. O, widow Dido! ay, widow Dido.

Gon. Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

Ant. That sort was well fished for

Gon. When I wore it at your daughter's marriage?
Alon. You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost, and, in my rate, she too,
Who is so far from Italy removed
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?
Fran. Sir, he may live:
I saw him beat the surges under him,
And ride upon their backs; he trod the water,
Whose enmity he flung aside, and breasted
The surge most swoln that met him; his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke
To the shore, that o'er his wave-worn basis bow'd,
As stooping to relieve him: I not doubt
He came alive to land.
Alon. No, no, he's gone.
Seb. Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on't.
Alon. Prithee, peace.
Seb. You were kneel'd to, and importuned otherwise,
By all of us; and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' the beam should bow. We have
lost your son,
I fear, for ever: Milan and Naples have

Mo widows in them of this business' making
Than we bring men to comfort them:
The fault's your own.

Alon. So is the dear'st o' the loss.

Gon. My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in: you rub the sore,
When you should bring the plaster.

Seb. Very well.

Ant. And most chirurgeonly.

Gon. It is foul weather in us all, good sir,
When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I plantation of this isle, my lord,—

Ant. He 'ld sow 't with nettle-seed.

Seb. Or docks, or mallows.

Gon. And were the king on 't, what would I do?

Seb. 'Scape being drunk for want of wine.

Gon. I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—

Seb. Yet he would be king on 't.

Ant. The latter end of his commonwealth forgets the beginning.

Gon. All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.
Seb. No marrying 'mong his subjects?
Ant. None, man; all idle.
Gon. I would with such perfection govern, sir,
To excel the golden age.
Seb. 'Save his majesty!
Ant. Long live Gonzalo!
Gon. And,—do you mark me, sir?
Alon. Prithee, no more: thou dost talk nothing to me.
Gon. I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always used to laugh at nothing.
Ant. 'Twas you we laughed at.
Gon. Who in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still.
Ant. What a blow was there given!
Seb. An it had not fallen flat-long.
Gon. You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

Enter Ariel (invisible) playing solemn music.

Seb. We would so, and then go a bat-fowling.
Ant. Nay, good my lord, be not angry.

Gon. No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

Ant. Go sleep, and hear us.

[*All sleep except Alon., Seb., and Ant.*

Alon. What, all so soon asleep! I wish mine eyes Would, with themselves, shut up my thoughts: I find They are inclined to do so.

Seb. Please you, sir, Do not omit the heavy offer of it: It seldom visits sorrow; when it doth, It is a comforter.

Ant. We two, my lord, Will guard your person while you take your rest, And watch your safety.

Alon. Thank you.—Wondrous heavy.

[*Alonso sleeps. Exit Ariel.*

Seb. What a strange drowsiness possesses them!

Ant. It is the quality o' the climate.

Seb. Why Doth it not then our eyelids sink? I find not Myself disposed to sleep.

Ant. Nor I; my spirits are nimble. They fell together all, as by consent; They dropp'd, as by a thunder-stroke. What might, Worthy Sebastian?—O, what might?—No more:— And yet methinks I see it in thy face, What thou shouldst be: the occasion speaks thee; and My strong imagination sees a crown Dropping upon thy head.

Seb. What, art thou waking?

Ant. Do you not hear me speak?

Seb. I do; and surely
It is a sleepy language, and thou speak'st
Out of thy sleep. What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.
Ant. Noble Sebastian,
Thou let'st thy fortune sleep—die, rather; wink'st
Whiles thou art waking.
Seb. Thou dost snore distinctly;
There's meaning in thy snores.
Ant. I am more serious than my custom: you
Must be so too, if heed me; which to do
Trebles thee o'er.
Seb. Well, I am standing water.
Ant. I'll teach you how to flow.
Seb. Do so: to ebb
Hereditary sloth instructs me.
Ant. O,
If you but knew how you the purpose cherish
Whiles thus you mock it! how, in stripping it,
You more invest it! Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.
Seb. Prithee, say on:
The setting of thine eye and cheek proclaim
A matter from thee; and a birth, indeed,
Which throes thee much to yield.
Ant. Thus, sir:
Although this lord of weak remembrance, this,
Who shall be of as little memory
When he is earth'd, hath here almost persuaded,—

For he's a spirit of persuasion, only
Professes to persuade,—the king his son's alive,
'Tis as impossible that he's undrown'd
As he that sleeps here swims.

Seb. I have no hope
That he's undrown'd.

Ant. O, out of that 'no hope'
What great hope have you! no hope that way is
Another way so high a hope that even
Ambition cannot pierce a wink beyond,
But doubt discovery there. Will you grant with me
That Ferdinand is drown'd?

Seb. He's gone.

Ant. Then, tell me,
Who's the next heir of Naples?

Seb. Claribel.

Ant. She that is queen of Tunis; she that dwells
Ten leagues beyond man's life; she that from Naples
Can have no note, unless the sun were post,—
The man i' the moon's too slow,—till new-born chins
Be rough and razorable; she that from whom
We all were sea-swallow'd, though some cast again,
And by that destiny, to perform an act
Whereof what's past is prologue; what to come,
In yours and my discharge.

Seb. What stuff is this! how say you?
'Tis true, my brother's daughter's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

Ant. A space whose every cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples? Keep in Tunis,

And let Sebastian wake.' Say this were death
That now hath seized them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

Seb. Methinks I do.

Ant. And how does your content
Tender your own good fortune?

Seb. I remember
You did supplant your brother Prospero.

Ant. True:
And look how well my garments sit upon me;
Much feater than before: my brother's servants
Were then my fellows; now they are my men.

Seb. But, for your conscience.

Ant. Ay, sir; where lies that? if 'twere a kibe,
'Twould put me to my slipper: but I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candied be they,
And melt, ere they molest! Here lies your brother,
No better than the earth he lies upon,
If he were that which now he's like, that's dead;
Whom I, with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They'll take suggestion as a cat laps milk;

They'll tell the clock to any business that
We say befits the hour.

Seb. Thy case, dear friend,
Shall be my precedent; as thou got'st Milan,
I'll come by Naples. Draw thy sword: one stroke
Shall free thee from the tribute which thou payest;
And I the king shall love thee.

Ant. Draw together;
And when I rear my hand, do you the like,
To fall it on Gonzalo.

Seb. O, but one word. [*They talk apart.*

Re-enter Ariel invisible.

Ari. My master through his art foresees the danger
That you, his friend, are in; and sends me forth,—
For else his project dies,—to keep them living.
[*Sings in Gonzalo's ear.*

While you here do snoring lie,
Open-eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber, and beware:
Awake, awake!

Ant. Then let us both be sudden.

Gon. Now, good angels
Preserve the king! [*They wake.*

Alon. Why, how now? ho, awake!—Why are you drawn?
Wherefore this ghastly looking?

Gon. What's the matter?

Seb. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing

Like bulls, or rather lions; did't not wake you?
It struck mine ear most terribly.

Alon. I heard nothing.

Ant. O, 'twas a din to fright a monster's ear,
To make an earthquake! sure, it was the roar
Of a whole herd of lions.

Alon. Heard you this, Gonzalo?

Gon. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:
I shaked you, sir, and cried: as mine eyes open'd,
I saw their weapons drawn:—there was a noise,
That's verily. 'Tis best we stand upon our guard,
Or that we quit this place: let's draw our weapons.

Alon. Lead off this ground; and let's make further search
For my poor son.

Gon. Heavens keep him from these beasts!
For he is, sure, i' th' island.

Alon. Lead away.

Ari. Prospero my lord shall know what I have done:
So, king, go safely on to seek thy son. [*Exeunt.*

Scene II.

Another part of the island.

Enter Caliban with a burden of wood. A noise of thunder heard.

Cal. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease! his spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i' the mire,

Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em: but
For every trifle are they set upon me;
Sometime like apes, that mow and chatter at me,
And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way, and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.

Enter Trinculo.

Lo, now, lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat;
Perchance he will not mind me.

Trin. Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.

Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder.*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

Enter Stephano, singing: a bottle in his hand.

Ste. I shall no more to sea, to sea,
Here shall I die a-shore,—
This is a very scurvy tune to sing at a man's funeral: well, here's my comfort. [*Drinks.*
[*Sings.*
The master, the swabber, the boatswain, and I,
The gunner, and his mate,
Loved Moll, Meg, and Marian, and Margery,
But none of us cared for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She loved not the savour of tar nor of pitch:
Then, to sea, boys, and let her go hang!
This is a scurvy tune too: but here's my comfort.
[*Drinks.*

Cal. Do not torment me:—O!

Ste. What's the matter? Have we devils here? Do you put tricks upon 's with salvages and men of Ind, ha? I have not scaped drowning, to be afeard now of your four legs; for it hath been

said, As proper a man as ever went on four legs cannot make him give ground; and it shall be said so again, while Stephano breathes at nostrils.

Cal. The spirit torments me.—O!

Ste. This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover him, and keep him tame, and get to Naples with him, he's a present for any emperor that ever trod on neat's-leather.

Cal. Do not torment me, prithee; I'll bring my wood home faster.

Ste. He's in his fit now, and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore, it will go near to remove his fit. If I can recover him, and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

Cal. Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee.

Ste. Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend: open your chaps again.

Trin. I should know that voice: it should be—but he is drowned; and these are devils:—O defend me!

Ste. Four legs and two voices,—a most delicate monster! His forward voice, now, is to speak

well of his friend; his backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come:—Amen! I will pour some in thy other mouth.

Trin. Stephano!

Ste. Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster: I will leave him; I have no long spoon.

Trin. Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo,—be not afeard,—thy good friend Trinculo.

Ste. If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How camest thou to be with this moon-calf?

Trin. I took him to be killed with a thunder-stroke. But art thou not drowned, Stephano? I hope, now, thou art not drowned. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scaped!

Ste. Prithee, do not turn me about; my stomach is not constant.

Cal. [*Aside*] These be fine things, an if they be not sprites.
That's a brave god, and bears celestial liquor:
I will kneel to him.

Ste. How didst thou scape? How camest thou hither? swear, by this bottle, how thou camest hither. I escaped upon a butt of sack, which the

sailors heaved o'erboard, by this bottle! which I made of the bark of a tree with mine own hands, since I was cast ashore.

Cal. I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly.

Ste. Here; swear, then, how thou escapedst.

Trin. Swum ashore, man, like a duck: I can swim like a duck, I'll be sworn.

Ste. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

Trin. O Stephano, hast any more of this?

Ste. The whole butt, man: my cellar is in a rock by the sea-side, where my wine is hid. How now, moon-calf! how does thine ague?

Cal. Hast thou not dropp'd from heaven?

Ste. Out o' the moon, I do assure thee: I was the man i' the moon when time was.

Cal. I have seen thee in her, and I do adore thee: my mistress show'd me thee, and thy dog, and thy bush.

Ste. Come, swear to that; kiss the book: I will furnish it anon with new contents: swear.

Trin. By this good light, this is a very shallow monster! I afeard of him! A very weak monster! The man i' the moon! A most poor credulous monster! Well drawn, monster, in good sooth!

Cal. I'll show thee every fertile inch o' th' island; and I will kiss thy foot: I prithee, be my god.

Trin. By this light, a most perfidious and drunken monster! when's god's asleep, he'll rob his bottle.

Cal. I'll kiss thy foot; I'll swear myself thy subject.
Ste. Come on, then; down, and swear.
Trin. I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him,—
Ste. Come, kiss.
Trin. But that the poor monster's in drink. An abominable monster!
Cal. I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee, and get thee wood enough.
A plague upon the tyrant that I serve!
I'll bear him no more sticks, but follow thee,
Thou wondrous man.
Trin. A most ridiculous monster, to make a wonder of a poor drunkard!
Cal. I prithee, let me bring thee where crabs grow;
And I with my long nails will dig thee pig-nuts;
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset; I'll bring thee
To clustering filberts, and sometimes I'll get thee
Young seamews from the rock. Wilt thou go with me?
Ste. I prithee now, lead the way, without any more talking. Trinculo, the king and all our company else being drowned, we will inherit here: here; bear my bottle: fellow Trinculo, we'll fill him by and by again.
Cal. [*Sings drunkenly*]
Farewell, master; farewell, farewell!
Trin. A howling monster; a drunken monster!

Cal. No more dams I'll make for fish;
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish:
'Ban, 'Ban, Cacaliban
Has a new master:—get a new man.
Freedom, hey-day! hey-day, freedom! free-
dom, hey-day, freedom!

Ste. O brave monster! Lead the way. [*Exeunt.*

ACT THIRD.

Scene I.

Before Prospero's cell.

Enter Ferdinand, bearing a log.

Fer. There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone, and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs, and pile them up,
Upon a sore injunction: my sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor. I forget:
But these sweet thoughts do even refresh my labours,
Most busy least, when I do it.

MIRANDA:
I'LL BEAR YOUR LOGS THE WHILE. PRAY GIVE ME THAT
I'LL CARRY IT TO THE PILE.
"IF YOU 'LL SIT DOWN.
ACT·IV·SC·1

Enter Miranda; and Prospero at a distance, unseen.

Mir. Alas, now, pray you,
Work not so hard: I would the lightning had
Burnt up those logs that you are enjoin'd to pile!
Pray, set it down, and rest you: when this burns,
'Twill weep for having wearied you. My father
Is hard at study; pray, now, rest yourself;
He's safe for these three hours.

Fer. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

Mir. If you 'll sit down,
I'll bear your logs the while: pray, give me that;
I'll carry it to the pile.

Fer. No, precious creature;
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

Mir. It would become me
As well as it does you: and I should do it
With much more ease; for my good will is to it,
And yours it is against.

Pros. Poor worm, thou art infected!
This visitation shows it.

Mir. You look wearily.

Fer. No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you,—
Chiefly that I might set it in my prayers,—
What is your name?

Mir. Miranda.—O my father,
I have broke your hest to say so!

Fer. Admired Miranda!
Indeed the top of admiration! worth
What's dearest to the world! Full many a lady
I have eyed with best regard, and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear: for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Mir. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

Fer. I am, in my condition,
A prince, Miranda; I do think, a king;
I would, not so!—and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides,

To make me slave to it; and for your sake
Am I this patient log-man.

Mir. Do you love me?

Fer. O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event,
If I speak true! if hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i' the world,
Do love, prize, honour you.

Mir. I am a fool
To weep at what I am glad of.

Pros. Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

Fer. Wherefore weep you?

Mir. At mine unworthiness, that dare not offer
What I desire to give; and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I'll die your maid: to be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

Fer. My mistress, dearest;
And I thus humble ever.

Mir. My husband, then?

Fer. Ay, with a heart as willing
As bondage e'er of freedom: here's my hand.

Mir. And mine, with my heart in 't: and now farewell
Till half an hour hence.

Fer. A thousand thousand! [*Exeunt Fer. and Mir. severally.*

Pros. So glad of this as they I cannot be,
Who are surprised withal; but my rejoicing
At nothing can be more. I'll to my book;
For yet, ere supper-time, must I perform
Much business appertaining. [*Exit.*

Scene II.

Another part of the Island.

Enter Caliban, Stephano and Trinculo.

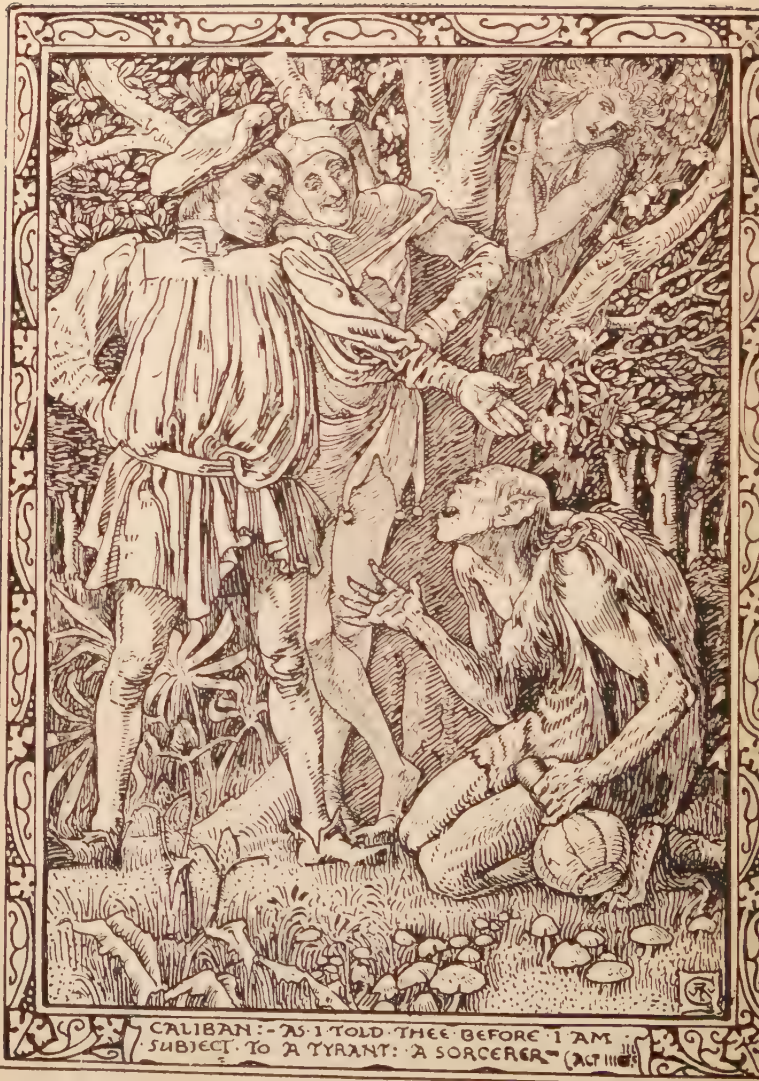
Ste. Tell not me;—when the butt is out, we will drink water; not a drop before: therefore bear up, and board 'em. Servant-monster, drink to me.

Trin. Servant-monster! the folly of this island! They say there's but five upon this isle: we are three of them; if th' other two be brained like us, the state totters.

Ste. Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head.

Trin. Where should they be set else? he were a brave monster indeed, if they were set in his tail.

Ste. My man-monster hath drowned his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five-and-thirty leagues off and on. By this light, thou


CALIBAN:- AS I TOLD THEE BEFORE I AM
SUBJECT TO A TYRANT: A SORCERER-
(ACT III

shalt be my lieutenant, monster, or my standard.

Trin. Your lieutenant, if you list; he 's no standard.

Ste. We 'll not run, Monsieur Monster.

Trin. Nor go neither; but you 'll lie, like dogs, and yet say nothing neither.

Ste. Moon-calf, speak once in thy life, if thou beest a good moon-calf.

Cal. How does thy honour? Let me lick thy shoe. I 'll not serve him, he is not valiant.

Trin. Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou deboshed fish, thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

Cal. Lo, how he mocks me! wilt thou let him, my lord?

Trin. 'Lord,' quoth he! That a monster should be such a natural!

Cal. Lo, lo, again! bite him to death, I prithee.

Ste. Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The poor monster 's my subject, and he shall not suffer indignity.

Cal. I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

Ste. Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo.

Enter Ariel, invisible.

Cal. As I told thee before, I am subject to a tyrant,

a sorcerer, that by his cunning hath cheated me of the island.

Ari. Thou liest.

Cal. Thou liest, thou jesting monkey, thou:
I would my valiant master would destroy thee!
I do not lie.

Ste. Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth.

Trin. Why, I said nothing.

Ste. Mum, then, and no more. Proceed.

Cal. I say, by sorcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him,—for I know thou darest,
But this thing dare not,—

Ste. That's most certain.

Cal. Thou shalt be lord of it, and I 'll serve thee.

Ste. How now shall this be compassed? Canst thou bring me to the party?

Cal. Yea, yea, my lord: I'll yield him thee asleep,
Where thou mayst knock a nail into his head.

Ari. Thou liest; thou canst not.

Cal. What a pied ninny 's this! Thou scurvy patch!
I do beseech thy greatness, give him blows,
And take his bottle from him: when that 's gone,
He shall drink nought but brine; for I 'll not show him
Where the quick freshes are.

Ste. Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors, and make a stock-fish of thee.

Trin. Why, what did I? I did nothing. I'll go farther off.

Ste. Didst thou not say he lied?
Ari. Thou liest.
Ste. Do I so? take thou that. [*Beats him.*]
As you like this, give me the lie another time.
Trin. I did not give the lie. Out o' your wits, and hearing too? A plague o' your bottle! this can sack and drinking do. A murrain on your monster, and the devil take your fingers!
Cal. Ha, ha, ha!
Ste. Now, forward with your tale.—Prithee, stand farther off.
Cal. Beat him enough: after a little time,
I'll beat him too.
Ste. Stand farther.—Come, proceed.
Cal. Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep: there thou mayst brain him,
Having first seized his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his books.
He has brave utensils,—for so he calls them,—
Which, when he has a house, he 'll deck withal.
And that most deeply to consider is
The beauty of his daughter; he himself
Calls her a nonpareil: I never saw a woman,
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.
Ste. Is it so brave a lass?

Cal. Ay, lord; she will become thee well, I warrant,
And bring thee forth brave brood.
Ste. Monster, I will kill this man: his daughter and I will be king and queen,—save our graces!—and Trinculo and thyself shall be viceroys. Dost thou like the plot, Trinculo?
Trin. Excellent.
Ste. Give me thy hand: I am sorry I beat thee; but, while thou livest, keep a good tongue in thy head.
Cal. Within this half hour will he be asleep:
Wilt thou destroy him then?
Ste. Ay, on mine honour.
Ari. This will I tell my master.
Cal. Thou makest me merry; I am full of pleasure:
Let us be jocund: will you troll the catch
You taught me but while-ere?
Ste. At thy request, monster, I will do reason, any reason.—Come on, Trinculo, let us sing. [*Sings.*

Flout 'em and scout 'em,
And scout 'em and flout 'em;
Thought is free.

Cal. That's not the tune.
[*Ariel plays the tune on a tabor and pipe.*
Ste. What is this same?
Trin. This is the tune of our catch, played by the picture of Nobody.
Ste. If thou beest a man, show thyself in thy likeness: if thou beest a devil, take't as thou list.
Trin. O, forgive me my sins!
Ste. He that dies pays all debts: I defy thee. Mercy upon us!

Cal. Art thou afeard?
Ste. No, monster, not I.
Cal. Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I waked,
I cried to dream again.
Ste. This will prove a brave kingdom to me, where I shall have my music for nothing.
Cal. When Prospero is destroyed.
Ste. That shall be by and by: I remember the story.
Trin. The sound is going away; let's follow it, and after do our work.
Ste. Lead, monster; we'll follow. I would I could see this taborer; he lays it on.
Trin. Wilt come? I'll follow, Stephano. [*Exeunt.*

Scene III.

Another part of the island.

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others.

Gon. By 'r lakin, I can go no further, sir;
My old bones ache: here's a maze trod, indeed,
Through forth-rights and meanders! By your patience,
I needs must rest me.
Alon. Old lord, I cannot blame thee,

Who am myself attach'd with weariness,
To the dulling of my spirits: sit down, and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer: he is drown'd
Whom thus we stray to find; and the sea mocks
Our frustrate search on land. Well, let him go.
Ant. [*Aside to Seb.*] I am right glad that he 's so out of hope.
Do not, for one repulse, forego the purpose
That you resolved to effect.
Seb. [*Aside to Ant.*] The next advantage
Will we take throughly.
Ant. [*Aside to Seb.*] Let it be to-night;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such vigilance
As when they are fresh.
Seb. [*Aside to Ant.*] I say, to-night: no more.
[*Solemn and strange music.*
Alon. What harmony is this?—My good friends, hark!
Gon. Marvellous sweet music!

Enter Prospero above, invisible. Enter several strange Shapes, bringing in a banquet: they dance about it with gentle actions of salutation; and, inviting the King, &c. to eat, they depart.

Alon. Give us kind keepers, heavens!—What were these?
Seb. A living drollery. Now I will believe
That there are unicorns; that in Arabia
There is one tree, the phœnix' throne; one phœnix
At this hour reigning there.
Ant. I'll believe both;
And what does else want credit, come to me,

And I'll be sworn 'tis true: travellers ne'er did lie,
Though fools at home condemn 'em.

Gon. If in Naples
I should report this now, would they believe me?
If I should say, I saw such islanders,—
For, certes, these are people of the island,—
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay, almost any.

Pros. [*Aside*] Honest lord,
Thou hast said well; for some of you there present
Are worse than devils.

Alon. I cannot too much muse
Such shapes, such gesture, and such sound, expressing—
Although they want the use of tongue—a kind
Of excellent dumb discourse.

Pros. [*Aside*] Praise in departing.

Fran. They vanish'd strangely.

Seb. No matter, since
They have left their viands behind; for we have stomachs.—
Will't please you taste of what is here?

Alon. Not I.

Gon. Faith, sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men
Whose heads stood in their breasts? which now we find

Each putter-out of five for one will bring us
Good warrant of.

Alon. I will stand to, and feed,
Although my last: no matter, since I feel
The best is past. Brother, my lord the duke,
Stand to, and do as we.

Thunder and lightning. Enter Ariel, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.

Ari. You are three men of sin, whom Destiny,—
That hath to instrument this lower world
And what is in 't,—the never-surfeited sea
Hath caused to belch up you; and on this island,
Where man doth not inhabit,—you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.

[*Alon., Seb. &c. draw their swords.*

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that 's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember,—
For that 's my business to you,—that you three
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him and his innocent child: for which foul deed

The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me:
Lingering perdition—worse than any death
Can be at once—shall step by step attend
You and your ways; whose wraths to guard you from,—
Which here, in this most desolate isle, else falls
Upon your heads,—is nothing but heart-sorrow
And a clear life ensuing.

He vanishes in thunder; then, to soft music, enter the Shapes again, and dance, with mocks and mows, and carrying out the table.

Pros. Bravely the figure of this harpy hast thou
Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing bated
In what thou hadst to say: so, with good life
And observation strange, my meaner ministers
Their several kinds have done. My high charms work,
And these mine enemies are all knit up
In their distractions: they now are in my power;
And in these fits I leave them, while I visit
Young Ferdinand,—whom they suppose is drown'd,—
And his and mine loved darling. [*Exit above.*

Gon. I' the name of something holy, sir, why stand you
In this strange stare?

Alon. O, it is monstrous, monstrous!
Methought the billows spoke, and told me of it;
The winds did sing it to me; and the thunder,

That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did bass my trespass.
Therefore my son i' th' ooze is bedded; and
I'll seek him deeper than e'er plummet sounded,
And with him there lie mudded. [*Exit.*

Seb. But one fiend at a time,
I'll fight their legions o'er.

Ant. I'll be thy second.
[*Exeunt Seb. and Ant.*

Gon. All three of them are desperate: their great guilt,
Like poison given to work a great time after,
Now 'gins to bite the spirits. I do beseech you,
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasy
May now provoke them to.

Adr. Follow, I pray you. [*Exeunt.*

ACT FOURTH.

Scene I.

Before Prospero's cell.

Enter Prospero, Ferdinand, and Miranda.

Pros. If I have too austerely punish'd you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test: here, afore Heaven,
I ratify this my rich gift. O Ferdinand,

Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.

Fer. I do believe it
Against an oracle.

Pros. Then, as my gift, and thine own acquisition
Worthily purchased, take my daughter: but
If thou dost do her any wrong before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow; but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both: therefore take heed,
As Hymen's lamps shall light you.

Fer. As I hope
For quiet days, fair issue and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration
When I shall think, or Phœbus' steeds are founder'd,
Or Night kept chain'd below.

Pros. Fairly spoke.
Sit, then, and talk with her; she is thine own.
What, Ariel! my industrious servant, Ariel!

Enter Ariel.

Ari. What would my potent master? here I am.

Pros. Thou and thy meaner fellows your last service

Did worthily perform; and I must use you
In such another trick. Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art: it is my promise,
And they expect it from me.

Ari. Presently?

Pros. Ay, with a twink.

Ari. Before you can say, 'come,' and 'go,'
And breathe twice, and cry, 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

Pros. Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call.

Ari. Well, I conceive. [*Exit.*

Pros. Look thou be true; do not give dalliance
Too much the rein: the strongest oaths are straw
To the fire i' the blood: be more abstemious,
Or else, good night your vow!

Fer. I warrant you, sir;
The white cold virgin snow upon my heart
Abates the ardour of my liver.

Pros. Well.
Now come, my Ariel! bring a corollary,
Rather than want a spirit: appear, and pertly!
No tongue! all eyes! be silent. [*Soft music.*

Enter Iris.

Iris. Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, fetches, oats, and pease;

Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy hest betrims,
To make cold nymphs chaste crowns; and thy
broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipt vineyard;
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air;—the queen o' the sky,
Whose watery arch and messenger am I,
Bids thee leave these; and with her sovereign grace,
Here on this grass-plot, in this very place,
To come and sport:—her peacocks fly amain:
Approach, rich Ceres, her to entertain.

Enter Ceres.

Cer. Hail, many-colour'd messenger, that ne'er
Dost disobey the wife of Jupiter;
Who, with thy saffron wings, upon my flowers
Diffusest honey-drops, refreshing showers;
And with each end of thy blue bow dost crown
My bosky acres and my unshrubb'd down,
Rich scarf to my proud earth;—why hath thy queen
Summon'd me hither, to this short-grass'd green?

Iris. A contract of true love to celebrate;
And some donation freely to estate
On the blest lovers.

Cer. Tell me, heavenly bow,
If Venus or her son, as thou dost know,
Do now attend the queen? Since they did plot
The means that dusky Dis my daughter got,

Her and her blind boy's scandal'd company
I have forsworn.

Iris. Of her society
Be not afraid: I met her deity
Cutting the clouds towards Paphos, and her son
Dove-drawn with her. Here thought they to have done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-right shall be paid
Till Hymen's torch be lighted . but in vain;
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows,
And be a boy right out.

Cer. High'st queen of state,
Great Juno, comes; I know her by her gait.

Enter Juno.

Juno. How does my bounteous sister? Go with me
To bless this twain, that they may prosperous be,
And honour'd in their issue. [*They sing:*

Juno. Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

Cer. Earthës increase, foison plenty,
Barns and garners never empty;
Vines with clustering bunches growing;
Plants with goodly burthen bowing;

Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

Fer. This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits?

Pros. Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.

Fer. Let me live here ever;
So rare a wonder'd father and a wise
Makes this place Paradise.

[*Juno and Ceres whisper, and send Iris on employment.*

Pros. Sweet, now, silence!
Juno and Ceres whisper seriously;
There's something else to do: hush, and be mute,
Or else our spell is marr'd.

Iris. You nymphs, call'd Naiads, of the windring brooks,
With your sedged crowns and ever-harmless looks,
Leave your crisp channels, and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

Enter certain Nymphs.

You sunburn'd sicklemen, of August weary,
Come hither from the furrow, and be merry:
Make holiday; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

Pros. [*Aside*] I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life: the minute of their plot
Is almost come. [*To the Spirits.*] Well done! avoid; no more!

Fer. This is strange: your father's in some passion
That works him strongly.

Mir. Never till this day
Saw I him touch'd with anger so distemper'd.

Pros. You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my old brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell,
And there repose: a turn or two I'll walk,
To still my beating mind.

THE·DANCE·OF·THE·NYMPHS·&·THE·REAPERS
ACT IV. SC. I

Fer. Mir. We wish your peace. [*Exeunt.*

Pros. Come with a thought. I thank thee, Ariel: come.

Enter Ariel.

Ari. Thy thoughts I cleave to. What 's thy pleasure?

Pros. Spirit,
We must prepare to meet with Caliban.

Ari. Ay, my commander: when I presented Ceres,
I thought to have told thee of it; but I fear'd
Lest I might anger thee.

Pros. Say again, where didst thou leave these varlets?

Ari. I told you, sir, they were red-hot with drinking;
So full of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor;
At which, like unback'd colts, they prick'd their ears,
Advanced their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears,
That, calf-like, they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss, and thorns,
Which enter'd their frail shins: at last I left them
I' the filthy-mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'erstunk their feet.

Pros. This was well done, my bird.
Thy shape invisible retain thou still:
The trumpery in my house, go bring it hither,
For stale to catch these thieves.

Ari. I go, I go. [*Exit.*

Pros. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,

Humanely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

Re-enter Ariel, loaden with glistering apparel, &c.

Come, hang them on this line.

Prospero and Ariel remain, invisible. Enter Caliban, Stephano, and Trinculo, all wet.

Cal. Pray you, tread softly, that the blind mole may not
Hear a foot fall: we now are near his cell.
Ste. Monster, your fairy, which you say is a harmless
fairy, has done little better than played the Jack with us.
Trin. Monster, I do smell most foully; at which my
nose is in great indignation.
Ste. So is mine. Do you hear, monster? If I should
take a displeasure against you, look you,—
Trin. Thou wert but a lost monster.
Cal. Good my lord, give me thy favour still.
Be patient, for the prize I'll bring thee to
Shall hoodwink this mischance: therefore speak softly.
All 's hush'd as midnight yet.
Trin. Ay, but to lose our bottles in the pool,—
Ste. There is not only disgrace and dishonour in that,
monster, but an infinite loss.
Trin. That 's more to me than my wetting: yet this is
your harmless fairy, monster.
Ste. I will fetch off my bottle, though I be o'er ears
for my labour.
Cal. Prithee, my king, be quiet. See'st thou here,

This is the mouth o' the cell: no noise, and enter.
Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

Ste. Give me thy hand. I do begin to have bloody thoughts.

Trin. O King Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!

Cal. Let it alone, thou fool; it is but trash.

Trin. O, ho, monster! we know what belongs to a frippery. O King Stephano!

Ste. Put off that gown, Trinculo; by this hand, I'll have that gown.

Trin. Thy grace shall have it.

Cal. The dropsy drown this fool! what do you mean
To dote thus on such luggage? Let's alone,
And do the murder first: if he awake,
From toe to crown he'll fill our skins with pinches,
Make us strange stuff.

Ste. Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, you are like to lose your hair, and prove a bald jerkin.

Trin. Do, do: we steal by line and level, an 't like your grace.

Ste. I thank thee for that jest; here 's a garment for 't: wit shall not go unrewarded while I am king of this country. 'Steal by line and level' is an excellent pass of pate; there 's another garment for 't.

Trin. Monster, come, put some lime upon your fingers, and away with the rest.

Cal. I will have none on 't; we shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villanous low.

Ste. Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this.

Trin. And this.

Ste. Ay, and this.

A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, hunting them about; Prospero and Ariel setting them on.

Pros. Hey, Mountain, hey!

Ari. Silver! there it goes, Silver!

Pros. Fury, Fury! there, Tyrant, there! hark, hark!
[*Cal., Ste., and Trin. are driven out.*
Go charge my goblins that they grind their joints
With dry convulsions; shorten up their sinews
With aged cramps; and more pinch-spotted make them
Than pard or cat o' mountain.

Ari. Hark, they roar!

Pros. Let them be hunted soundly. At this hour
Lies at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom: for a little
Follow, and do me service. [*Exeunt.*

A noise of hunters is heard. Enter divers Spirits in the shape of hounds, & hunt them about: PROSPERO & ARIEL setting them on.
ACT IV. SC. I

ACT FIFTH.

Scene I.

Before the cell of Prospero.

Enter Prospero in his magic robes, and Ariel.

Pros. Now does my project gather to a head :
My charms crack not ; my spirits obey ; and time
Goes upright with his carriage. How 's the day ?
Ari. On the sixth hour : at which time, my lord,
You said our work should cease.
Pros. I did say so,
When first I raised the tempest. Say, my spirit,
How fares the king and 's followers ?
Ari. Confined together
In the same fashion as you gave in charge,
Just as you left them ; all prisoners, sir,
In the line-grove which weather-fends your cell ;
They cannot budge till your release. The king,
His brother, and yours, abide all three distracted,
And the remainder mourning over them,
Brimful of sorrow and dismay ; but chiefly
Him that you term'd, sir, 'The good old lord,
Gonzalo' ;
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly
works 'em,
That if you now beheld them, your affections
Would become tender.
Pros. Dost thou think so, spirit ?
Ari. Mine would, sir, were I human.

Pros. And mine shall.
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel:
My charms I'll break, their senses I'll restore,
And they shall be themselves.
Ari. I'll fetch them, sir. [*Exit.*
Pros. Ye elves of hills, brooks, standing lakes, and groves;
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid—
Weak masters though ye be—I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth

By my so potent art. But this rough magic
I here abjure; and, when I have required
Some heavenly music,—which even now I do,—
To work mine end upon their senses, that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book. [*Solemn music.*

Re-enter Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand charmed; which Prospero observing, speaks:

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boil'd within thy skull! There stand,
For you are spell-stopp'd.
Holy Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine,
Fall fellowly drops. The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st! I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me and my daughter:
Thy brother was a furtherer in the act.
Thou art pinch'd for 't now, Sebastian. Flesh and blood,

You, brother mine, that entertain'd ambition,
Expell'd remorse and nature; who, with Sebastian,—
Whose inward pinches therefore are most strong,—
Would here have kill'd your king; I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell; and the approaching tide
Will shortly fill the reasonable shore,
That now lies foul and muddy. Not one of them
That yet looks on me, or would know me: Ariel,
Fetch me the hat and rapier in my cell:
I will discase me, and myself present
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free.

Ariel sings and helps to attire him.

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Pros. Why, that 's my dainty Ariel! I shall miss thee;
But yet thou shalt have freedom: so, so, so.
To the king's ship, invisible as thou art:
There shalt thou find the mariners asleep
Under the hatches; the master and the boatswain
Being awake, enforce them to this place,
And presently, I prithee.

Ari. I drink the air before me, and return
Or ere your pulse twice beat. [*Exit.*

Gon. All torment, trouble, wonder and amazement

Inhabits here: some heavenly power guide us
Out of this fearful country!

Pros. Behold, sir king,
The wronged Duke of Milan, Prospero:
For more assurance that a living prince
Does now speak to thee, I embrace thy body;
And to thee and thy company I bid
A hearty welcome.

Alon. Whether thou be'st he or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know: thy pulse
Beats, as of flesh and blood; and, since I saw thee,
The affliction of my mind amends, with which,
I fear, a madness held me: this must crave—
An if this be at all—a most strange story.
Thy dukedom I resign, and do entreat
Thou pardon me my wrongs.—But how should
Prospero
Be living and be here?

Pros. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measured or confined.

Gon. Whether this be
Or be not, I'll not swear.

Pros. You do yet taste
Some subtilties o' the isle, that will not let you
Believe things certain. Welcome, my friends all!
[*Aside to Seb. and Ant.*] But you, my brace of
lords, were I so minded,
I here could pluck his highness' frown upon you,
And justify you traitors; at this time
I will tell no tales.

Seb. [*Aside*] The devil speaks in him.
Pros. No.
For you, most wicked sir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault,—all of them; and require
My dukedom of thee, which perforce, I know,
Thou must restore.
Alon. If thou be'st Prospero,
Give us particulars of thy preservation;
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost—
How sharp the point of this remembrance is!—
My dear son Ferdinand.
Pros. I am woe for 't, sir.
Alon. Irreparable is the loss; and patience
Says it is past her cure.
Pros. I rather think
You have not sought her help, of whose soft grace
For the like loss I have her sovereign aid,
And rest myself content.
Alon. You the like loss!
Pros. As great to me as late; and, supportable
To make the dear loss, have I means much weaker
Than you may call to comfort you, for I
Have lost my daughter.
Alon. A daughter?
O heavens, that they were living both in Naples,
The king and queen there! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your
daughter?
Pros. In this last tempest. I perceive, these lords

MIRANDA. SWEET LORD YOU PLAY ME FALSE.
FERDINAND. NO MY DEAREST LOVE
I WOULD NOT FOR THE WORLD. ACT V. SC. 1

At this encounter do so much admire,
That they devour their reason, and scarce think
Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero, and that very duke
Which was thrust forth of Milan; who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on 't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, sir;
This cell 's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

Here Prospero discovers Ferdinand and Miranda playing at chess.

Mir. Sweet lord, you play me false.
Fer. No, my dear'st love,
I would not for the world.
Mir. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.
Alon. If this prove
A vision of the island, one dear son
Shall I twice lose.
Seb. A most high miracle!

Fer. Though the seas threaten, they are merciful;
I have cursed them without cause. [*Kneels.*
Alon. Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou camest here.
Mir. O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't!
Pros. 'Tis new to thee.
Alon. What is this maid with whom thou wast at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath sever'd us,
And brought us thus together?
Fer. Sir, she is mortal;
But by immortal Providence she 's mine:
I chose her when I could not ask my father
For his advice, nor thought I had one. She
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Received a second life; and second father
This lady makes him to me.
Alon. I am hers:
But, O, how oddly will it sound that I
Must ask my child forgiveness!
Pros. There, sir, stop:
Let us not burthen our remembrances with
A heaviness that 's gone.
Gon. I have inly wept,
Or should have spoke ere this. Look down, you gods,
And on this couple drop a blessed crown!

For it is you that have chalk'd forth the way
Which brought us hither.

Alon. I say, Amen, Gonzalo!

Gon. Was Milan thrust from Milan, that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy! and set it down
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own.

Alon. [*To Fer. and Mir.*] Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!

Gon. Be it so! Amen!

Re-enter Ariel, with the Master and Boatswain amazedly following.

O, look, sir, look, sir! here is more of us:
I prophesied, if a gallows were on land,
This fellow could not drown. Now, blasphemy,
That swear'st grace o'erboard, not an oath on shore?
Hast thou no mouth by land? What is the news?

Boats. The best news is, that we have safely found
Our king and company; the next, our ship—
Which, but three glasses since, we gave out split—
Is tight and yare and bravely rigg'd, as when
We first put out to sea.

Ari. [*Aside to Pros.*] Sir, all this service
Have I done since I went.

Pros. [*Aside to Ari.*] My tricksy spirit!

Alon. These are not natural events; they strengthen
From strange to stranger. Say, how came you hither?
Boats. If I did think, sir, I were well awake,
I'ld strive to tell you. We were dead of sleep,
And—how we know not—all clapp'd under hatches;
Where, but even now, with strange and several noises
Of roaring, shrieking, howling, jingling chains,
And mo diversity of sounds, all horrible,
We were awaked; straightway, at liberty;
Where we, in all her trim, freshly beheld
Our royal, good, and gallant ship; our master
Capering to eye her:—on a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.
Ari. [*Aside to Pros.*] Was 't well done?
Pros. [*Aside to Ari.*] Bravely, my diligence. Thou shalt be free.
Alon. This is as strange a maze as e'er men trod;
And there is in this business more than nature
Was ever conduct of: some oracle
Must rectify our knowledge.
Pros. Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business; at pick'd leisure
Which shall be shortly, single I 'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents; till when, be cheerful,
And think of each thing well. [*Aside to Ari.*] Come hither, spirit:
Set Caliban and his companions free;
Untie the spell. [*Exit Ariel.*] How fares my gracious sir?

There are yet missing of your company
Some few odd lads that you remember not.

Re-enter Ariel, driving in Caliban, Stephano and Trinculo, in their stolen apparel.

Ste. Every man shift for all the rest, and let no man take care for himself; for all is but fortune. —Coragio, bully-monster, coragio!

Trin. If these be true spies which I wear in my head, here's a goodly sight.

Cal. O Setebos, these be brave spirits indeed! How fine my master is! I am afraid He will chastise me.

Seb. Ha, ha! What things are these, my lord Antonio? Will money buy 'em?

Ant. Very like; one of them Is a plain fish, and, no doubt, marketable.

Pros. Mark but the badges of these men, my lords, Then say if they be true. This mis-shapen knave, His mother was a witch; and one so strong That could control the moon, make flows and ebbs, And deal in her command, without her power. These three have robb'd me; and this demi-devil— For he's a bastard one—had plotted with them To take my life. Two of these fellows you Must know and own; this thing of darkness I Acknowledge mine.

Cal. I shall be pinch'd to death.

Alon. Is not this Stephano, my drunken butler?

Seb. He is drunk now: where had he wine?

Alon. And Trinculo is reeling ripe: where should they

Find this grand liquor that hath gilded 'em?—
How camest thou in this pickle?

Trin. I have been in such a pickle, since I saw you last, that, I fear me, will never out of my bones: I shall not fear fly-blowing.

Seb. Why, how now, Stephano!

Ste. O, touch me not;—I am not Stephano, but a cramp.

Pros. You 'ld be king o' the isle, sirrah?

Ste. I should have been a sore one, then.

Alon. This is a strange thing as e'er I look'd on.

[*Pointing to Caliban.*

Pros. He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

Cal. Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god,
And worship this dull fool!

Pros. Go to; away!

Alon. Hence, and bestow your luggage where you found it.

Seb. Or stole it, rather.

[*Exeunt Cal., Ste., and Trin.*

Pros. Sir, I invite your Highness and your train
To my poor cell, where you shall take your rest
For this one night; which, part of it, I'll waste
With such discourse as, I not doubt, shall make it
Go quick away: the story of my life,
And the particular accidents gone by
Since I came to this isle: and in the morn
I'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial

Of these our dear-beloved solemnized;
And thence retire me to my Milan, where
Every third thought shall be my grave.

Alon. I long
To hear the story of your life, which must
Take the ear strangely.

Pros. I'll deliver all;
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off. [*Aside to Ari.*] My Ariel, chick,
That is thy charge: then to the elements
Be free, and fare thou well! Please you, draw near. [*Exeunt.*

EPILOGUE.

Spoken by Prospero.

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,

Which was to please. Now I want
Spirits to enforce, art to enchant;
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

A Galleon of the Sixteenth Century

Notes

ACT I.

SCENE I. The play opens with a vivid scene of shipwreck, in which all the stages of alarm at imminent danger, heroic struggle to avert a catastrophe, and cool resignation to the inevitable are portrayed with matchless power. The seamanship, as displayed in this scene, is of the highest, as the second Lord Mulgrave, an experienced naval officer, stated to Malone. He wrote :—"The first scene of *The Tempest* is a very striking instance of the great accuracy of Shakespeare's knowledge in a professional science, the most difficult to attain without the help of experience. He must have acquired it by conversation with some of the most skilful seamen of that time. The succession of events is strictly observed in the natural progress of the distress described : the expedients adopted are the most proper that could have been devised for a chance of safety, and it is neither to the want of skill of the seamen, nor the bad qualities of the ship, but solely to the power of Prospero, that the shipwreck is to be attributed."

I. i. 1. **Boatswain** ; the officer in a vessel, whose duty it is to look after the sails, rigging, etc., and to assign the men their respective work.

I. i. 2. **Master** ; captain of a merchantman : the term is still in use amongst us.

I. i. 2. **What cheer** ; literally, how goes all with you?

I. i. 3. **Good** ; an interjection. It is not a term indicative of satisfaction, but the opposite : it may even have a measure of the force of "good heavens!"

I. i. 5. **My hearts** ; a term of friendly companionship.

I. i. 6. According to Lord Mulgrave's statement, this was the first operation to extricate the vessel.

I. i. 6. **Tend** ; attend. *Cf.* also similar uses in Act I. Sc. ii. 47, and in *Hamlet*, IV. iii. 44. "The associates tend and everything is bent."

I. i. 7. **Whistle** ; in our day it would have been "the bo'sun's whistle," because it was his duty to see that the sailors carried out the master's orders. In *Pericles*, IV. i., Shakespeare notes this distinction, "the boatswain whistles, the master calls."

I. i. 7. **Blow till thou burst thy wind** ; this apostrophe to the wind will recall Lear's famous one under the similar circumstances of a tempest of wind, "Blow winds, and crack your cheeks," Act III. Sc. ii. 1.

I. i. 8. **If room enough** ; if there were sufficient *sea-room* for the vessel to tack or "wear" he had no fear. Observe the ellipsis or omission of "their

is" before room. On this peculiarity in Shakespeare, Abbott's *Shakespearian Grammar*, paragraph 403, may be consulted.

I. i. 10. **Play the men**; act in a way worthy of your manhood. Analogous uses occur in 2 Sam. x. 12, "Let us play the men for our people;" in Marlowe, "Soldiers, play the men, the hold is yours" (*Tamburlaine*, III. iii. 63); also 1 *Henry VI.*, I. vi. 16, "When they shall hear how we have played the men."

I. i. 14. **Assist the storm**; the analogy between this scene and that of the storm in *Pericles*, III. i., is remarkable. Many of the phrases are almost identical.

I. i. 16. **What cares these roarers**; what do these blusterers care for the name of king? Note the use of a singular verb with a plural noun. When the singular verb precedes the plural subject, and when the latter has a somewhat "future" signification this construction is very common. There is another instance of it in the play, Act IV. Sc. i. 264, while in *Cymbeline* we read, "There *is* no more such masters" (Act IV. Sc. ii. 371); and in the *Two Gentlemen of Verona*, "Far below his worth, *comes* all the praises that I now bestow." *Cf.* also Beaumont and Fletcher, *Faithful Shepherdess*, I. ii. 98, "There grows all herbs fit to cool looser flames."

I. i. 17. **Roarers**; blusterers or bullies were called "roarers" in Shakespeare's time, like the "*Mohocks*" of Addison's days, or the Australian "*larrikins*," and the San Francisco "*hoodlums*" of to-day. They delighted in annoying quiet and inoffensive people. Kastril, the angry boy in Ben Jonson's *Alchemist*, and Val Cutting in *Bartholomew Fair*, are characters of this type. The class is also called "Terrible Boys" in the *Silent Woman*. Sir Thomas Overbury has drawn "A Roaring Boy" in his *Characters* (No. 52). Quarrelling was one great part of his business. "He sleepes with a tobacco pipe in's mouth; and his first prayer in the morning is, he may remember whom he fell out with over-night."

In *Rowley's Wonder* we read:—

> "The loudest roarer, as our city phrase is,
> Will speak calm and smooth." (Act I. Sc. ii.)

In the *Witch of Edmonton* the reference occurs, "A very unthrift, Master Thorney, one of the country *roaring lads*." Dekker has a play, *The Roaring Girl*, which details the adventures of a female blusterer of the same type, and it was perhaps with reference to this play that Massinger says in the *Renegado*, I. iii., "A lady to turn *roarer* and break glasses."

I. i. 23. **Hand**; handle.

I. i. 30. **Perfect gallows**; he that is born to be hanged cannot be drowned. The phrase "a perfect gallowsbird," is still in use to-day, meaning

one whose looks and actions make him only fit for execution. *Cf.* allied references in line 53, also Act V. Sc. i. 217, and in *Two Gentlemen of Verona*, I. i. 157. The word "gallows" is derived from the verb "gallow," to frighten (A.S., gaelwian or agelwian, to terrify), and in *King Lear*, III. ii., the line occurs, "gallow the very wanderers of the night." The word gallows only occurs in Scripture in the Book of Esther and in connection with Haman.

I. i. 34. **Down with the topmast;** the second movement or operation in the struggle to bring the vessel through the tempest. In Captain John Smith's *Seaman's Grammar*, published not long after the dramatist's time, the direction reads, "Strike your topmasts to the cap." On the other hand, Sir Henry Mainwaring's *Seaman's Dictionary*, also a seventeenth century publication, says, "If you have sea-room it is never good to strike the topmast." All this is quoted to show the care Shakespeare took to maintain the resemblance to truth.

I. i. 35. **Bring her to try with main-course;** to attempt, by setting the main-sail, to keep the ship closer to the wind, that she might drift as little as possible to leeward, where lay the danger—the shore. Lord Mulgrave gives the following commentary on this third operation to save the vessel: "The gale is increasing, the topmast is struck, to take the weight from aloft, to make the ship drift less to leeward and bear the main-sail under which the ship is laid to."

I. i. 37. **Our office;** our work The shouting and wailing of the passengers were louder than the orders the boatswain shouted to the sailors and their replies to him.

I. i. 42. **Incharitable;** unsympathetic. This form in "in" is more correct than the common one in "un." Shakespeare frequently uses it. *Cf.* "ingrateful" in *King Lear*, II. iv. 165; "incivil," *Cymbeline*, V. v. 292; "incertain," *Timon of Athens*, IV. iii. 343; "infortunate," *2 Henry VI.*, IV. ix. 18.

I. i. 47. **For drowning;** against drowning, referring back to line 30.

I. i. 49. **Ahold;** a term in use among early navigators, signifying bringing a vessel close to the wind that it might "hold" it.

I. i. 49. **Set her two courses; off to sea again;** the two courses are her two lowest sails, the main-sail and the foresail, which are set on the opposite tack in order to clear the land, if possible, that way. This is Lord Mulgrave's fourth operation or device of seamanship, which he says is manifested in this great scene; and when it failed, the ship not being able to work out on the weather tack, went ashore.

I. i. 52. **Our mouths;** the emphasis here falls on the pronoun: are we who have made so gallant a struggle to die?

I. i. 55. **Merely**: simply. "We are simply cheated out of our lives." An adverb with an element of indignant protest attached to its meaning.

I. i. 58. **The washing of ten tides**: this is an allusion to the practice in vogue in Elizabethan times of executing pirates. They were hanged below low-water mark—in Scotland, ten paces below it (see Pantoufhall), and left there until *three* tides had ebbed and flowed over them. The boatswain's fault merited ten tide-drownings in place of three.

I. i. 60. **Glut**: swallow.

I. i. 68. **Long heath, brown furze**: some editors, following Hanmer's emendation, would read "hig, heath, broom, furze." But this reading makes greater difficulties than it professes to solve. Besides, any one acquainted with the Scottish or the North of England moors knows that "long heath" is still spoken of by the peasantry of the two countries by that very name. Then, in *Lyte's Herbal* (1570), there occurs the passage, "There is in this country two kindes of heath, one which beareth his flowers alongst the stemmes and is called long heath." This passage proves that, at least thirty-five years before *The Tempest* was written, the phrase was in current use.

Scene II. In this scene Prospero relates her early history to Miranda, which also naturally serves to supply the audience with the connective links to the foregoing scenes in her own and her father's life. It is noticeable also that in Prospero's interviews with both Ariel and Caliban he touches on the previous history of each.

I. ii. 1. **Art**; your magical powers.

I. ii. 2. **Roar**: note the use here of the substantive for the verbal noun "roaring." *Cf.* Act III. Sc. iii. 95, in which "stare" is employed in a similar sense.

I. ii. 3. **Pitch**; the sky was so black that it seemed ready to shower down sulphurous bitumen (for the pitch of the Elizabethans had a large admixture of brimstone) if it were not that the sea, etc. *Pitch*, from the fact that it was associated with brimstone and the infernal regions, became the emblem of moral pollution. *Cf. Othello*, II. iii. 366.

I. ii. 4. **Welkin's cheek**; the surface of the sky. Welkin is from *wolcnu*, clouds, pl. of *wolcen*, a cloud. For similar expressions, *cf. Merry Wives of Windsor*, I. iii. 101, "By welkin and her star"; *Love's Labour's Lost*, III. i. 68, "By thy favour, sweet welkin, I must sigh in thy face"; *Midsummer Night's Dream*, III. ii. 356,—

> "The starry welkin cover thou anon
> With drooping fog as black as Acheron."

Cheeks are frequently used as the figure of speech to denote the sky.

"She hangs upon the cheek of night" (*Romeo and Juliet*, I. v. 47); "Tear with thunder the wide cheeks of the air" (*Coriolanus*, V. iii. 151); "The cloudy cheeks of heaven" (*Richard II.*, III. iii. 57).

I. ii. 5. **Fire**; note that the word here is a dissyllable, and, unless read as such, the line will not scan. *See* Abbott's *Shakespearian Grammar*, 480. *Cf.* Marston, *Malcontent*, IV. i., "A town on fire be extinct with tears."

I. ii. 6. **Brave**: here used as noble looking, from the effect produced on the eye of the spectator, not so much from its intrinsic qualities. *Cf.* Act III. Sc. ii. 153, Act V. 183; also Sonnets XII. 2., XV. 8.

I. ii. 7. **Creature**; the generic singular for the distributive plural "creatures."

I. ii. 11. **Or ere**; before. *Cf. King Lear*, "This heart shall break or ere I weep" (Act ii. Sc. 4. 280), also in the Book of Proverbs, "I was set up from everlasting or ever the earth was made" (Ch. viii. Ver. 23); *cf.* also Psalm xc. 2., Canticles vi. 12., Daniel vi. 24. Sometimes *or* was used without the *ere* in the sense of "before." *Cf.* Chaucer, (?) *Flower and Leaf*, "Long or the bright sonne up risen was."

I. ii. 13. **Fraughting souls**; "The living freight" (Herford).

I. ii. 14. **Amazement**; the full signification is not brought out by the meaning of the word amongst us to-day. It implied an element of horror as present in the astonishment. *Cf.* Milton's description of the fallen angels in the burning lake of perdition,—

> "Abject and lost lay these covering the flood
> Under amazement of their hideous change."
> (*Paradise Lost*, B. I. 313)

Scripture gives the same sense to the word when Peter writes, "Not afraid with any *amazement*" (1 Peter iii. 6), which the R.V. reads as terror. *Cf.* Act V. 104 of this play; also *Troilus and Cressida*, V. iii. 85, and *Hamlet*, III. iv. 42.

I. ii. 19. **More better**; double comparatives are used in Shakespeare for the sake of emphasis.

I. ii. 21. **Thy no greater father**; no greater than that he was the master of a "full poor cell." Full, of course, means *very, quite.*

I. ii. 24. **So**; equivalent to "thanks" or "that's good." *Cf.* a similar use in Act V. 96.

I. ii. 25. **Lie there my art**; the stage direction "lays down his mantle" was not an original part of the play. It was inserted by Pope. He apostrophises his magical skill as his "art," that being the old phrase for dealing in magic. It still remains with us in such terms as "the black art."

I. ii. 26. **Wreck**; the 1st Folio reads "wracke," repeating it in lines 390,

414 and 488. This was the pronunciation of the word in Shakespeare's age. *Cf. Venus and Adonis*, 454; also *Two Gentlemen of Verona*, I. i. 156; *Merchant of Venice*, III. i. 110; *Twelfth Night*, V. i. 273.

I. ii. 28. **Provision**; foresight and forethought combined, hence, some read prevision.

I. ii. 29. **No soul**: this is an example of the rhetorical figure of ellipsis. The sense is not complete until we add such a word as "lost," "perished," "drowned," etc. This occurs more than once in Shakespeare's later plays, as though the ideas were crowding upon the dramatist faster than he had the power to express them.

I. ii. 30. **Perdition**; used in the sense of the simple loss of property, with no evil signification attached to it. From Latin *perdere*, to lose.

I. ii. 31. **Betid**; happened, past tense of *betide*. This was in frequent use, both in England and Scotland. *Cf.* "A salve for any sore that may betide" (3 *Henry VI.*, IV. vi. 88); "Woe betide thee evermore" (*Titus Andronicus*, IV. ii. 56); and "Tales of woeful ages long ago betid" (*Richard II.*, V. i. 42).

I. ii. 35. **Bootless**; adjective, profitless; from M.E. bote, A.S. bót, Dan. bód, comes from the same root as "better." It exists in many forms: (1) as a substantive meaning "profit," "Talk no more of flight, it is no boot" (1 *Henry VI.*, IV. vi. 52); (2) as a verb, meaning to avail, "It shall scarce boot me to say 'Not Guilty'" (*The Winter's Tale*, II. ii. 26). The personal verb is often met with. "It boots thee not" (*Two Gentlemen of Verona*, I. i. 28). Bootless is also used as an adverb in *Julius Cæsar* and elsewhere. "Does not Brutus bootless kneel" (*Julius Cæsar*, III. i. 75).

I. ii. 43-4. Note the rhetorical figure of inversion in these two lines: the simple order, of course, is, "Tell me the image of anything that thy remembrance hath kept." *Cf.* a similar instance in *Timon of Athens*,—

> "So soon we shall drive back
> Of Alcibiades the approaches wild (Act V, Sc. i. 167.)

I. ii. 50. **Backward**; an interesting example of an adverb first becoming an adjective then a noun. *Cf.* the phrase, "his backward voice," in this play, Act II. Sc. ii. 95. *Inward* is used the same way: "I was an *inward* of his" (*Measure for Measure*, III. ii. 138); while in the *Sonnets* the phrase occurs "To kiss the tender inward of thy hand" (*Sonnets*, 128-6). *Outward* is used in the same way as an adjective in this play, Act I. Sc. ii. 104; also in *Much Ado about Nothing*, II. iii. 100, and as a substantive, *Troilus and Cressida*, III. ii. 169.

I. ii. 50. **Abysm**; the deep void; from O.F. abysme. *Cf.* "the abysm of hell" (*Antony and Cleopatra*, III. xiii. 147).

I. ii. 53. A difficulty will be experienced in scanning this line, owing to the first "year" being a dissyllable, the second a monosyllable. Mr Verity, referring to the well-known rule that a syllable may be omitted before a stressed (′) or accented syllable (*Cf.* Abbott, §§ 452-460), would scan the line,

"Twelve/year since/Miran/da twelve/year since/,"

somewhat akin to the licence Chaucer takes of making the first accented syllable so prolonged that it stands for a foot,

"Whán that Aprille with his showres soote."

Other critics, accepting the word "year" as a dissyllable, scan the line,

"Twelve ye/ar since/Mirand/a twelve/year since/."

This variety of pronunciation, and, consequently of scansion, often occurs,—

"Sheriff farewell and better than I fare." (2 *Henry VI.*, II. iv. 100)

I. ii. 54. **Milan**; observe that Shakespeare throws the accent on the first in place of the last syllable, as is common to-day. He seems to imply it is a seaport town (144-145).

I. ii. 56. **Piece**; a perfect example of. Cf. *Beaumont and Fletcher*,—

"This worthy Roman
Was such another piece of endless honour." (*Bonduca*, Act V. Sc. i.);

also *King Lear*, "O ruined piece of Nature" (Act. IV. vi. 137).

I. ii. 62. **Heaved**; removed.

I. ii. 63. **Holp**; Pope introduced the emendation "helped," which does not strengthen the passage. *Holp* occurs both as preterite and as participle in Shakespeare: "Thou art my warrior: I holp to frame thee" (*Coriolanus*, V. iii. 63); "A woman is well holp up that trusts to you" (*Comedy of Errors*, IV. i. 22); "He hath holp to eat it" (*Much Ado about Nothing*, I. i. 48).

I. ii. 64. **Teen**; trouble, anxiety, misfortune: connected with the Scots *tyne*, to lose. "To tyne hairt," to lose heart (Pitscottie). It occurs frequently in Elizabethan and Jacobean literature.

"Of sighs, of groans, of sorrow and of teen."
(*Love's Labour's Lost*, IV. iii. 164.)

Spenser often uses it,—

"Back to return to that great Faerie Queene,
And her to serve six years in warlike wise
'Gainst that proud Paynim King that works her teen."
(*Faerie Queen*, B. I. xii. 18.)

"As fearing Limos, whose impetuous teen
Kept gentle rest from all."
Browne (*Britannia's Pastorals*, II. 1.

"Yet nought could mollifie his raging teene
But blood and vengeance 'gainst our royal queene."
(*Mirror of Magistrates England's Elizabeth*, p. 795.)

I. ii. 65. **From**: away from, lost from, or passed from. *Cf. Julius Cæsar*, II. i. 96, "Quite from the main opinion he held once."

I. ii. 66. Prospero's speech here is evidently uttered under great excitement. The style is disjointed and the sentence itself, after running in a "flock of clauses" down to "secret studies," is never completed.

I. ii. 69-70. **To him put the manage**; on him conferred the administration. In *King John*, I. i. 37, we have the phrase, "The manage of two kingdoms." The word is used in the language of sport, as in 1 *Henry VI.*, II. iii. 52, "Speak terms of manage to thy bounding steed"; or *Richard II.*, III. 179, "Wanting the manage of unruly jades."

I. ii. 71. **Signories**: the lands belonging to a *seigneur* or lord. Refers to those States of Northern Italy which were under the rule of princes owning obedience to the Holy Roman Empire. Those who did so were Ghibeline or aristocratic in political sympathies, while the Guelf or democratic party looked for their nominal head and leader to the Holy See. Milan was the head of the former, Florence of the latter.

I. ii. 72. Milan was certainly the head of the Ghibeline Confederacy in Northern Italy, and had many States under subjection to it. Heylin, in his *Microcosmus* (p. 219), writes, "Of twenty-nine cities under Millaine there now remaines but nine; yet is this the prime Dukedome of Christendome."

I. ii. 72. **Prime**: first in rank. *Cf. Henry VIII.*, III. ii. 162, "The prime man of the State."

I. ii. 74. **Parallel**: as rival. *Cf.* Massinger, *Duke of Milan*, IV. iii. 40, "And but herself admits no parallel."

I. ii 76. **My state**: this might either mean the dignity which was incident to his position, or the State which he governed.

I. ii. 77. **Rapt**; literally so absorbed in his studies as to be carried away from the conscious realisation of the duties devolving on him. Latin *rapere*, to seize. It should really be written *rapped*, as being the past participle of the old verb rap, to "carry off hurriedly." This meaning occurs in *Cymbeline*, I. vi. 51, "What thus raps you?" excites you.

I. ii. 77. **Secret studies**: mysterious, occult. *Cf.* the analogous use of the word in *Pericles*, III. ii. 32, "I ever have studied physic, through which *secret* art I have made familiar to me the blest infusions."

I. ii. 80. **Who**; note the use of the nominative for the accusative. The inflection of *who* is frequently neglected in Shakespeare. *Cf.* "Who does the wolf love? the lamb?" (*Coriolanus*, II. i. 8).

I. ii. 81. **To trash for overtopping**: to humble because of their ambition in seeking to rise too high. Schmidt explains this obscure phrase as meaning to restrain a dog by a "trash," *i.e.*, a strap or rope fastened round his neck. Nares, on the other hand, considers it to refer to the lopping of overspreading trees. There are two other parallel passages: one in *Othello*, II. i.,—

> "If this poor trash of Venice whom I trash:
> For his quick hunting stand the putting on;"

also in Beaumont and Fletcher's *Bonduca*, I. i. 118,—

> ". . . I fled too,
> But not so fast; your jewel had been lost then
> Young Hengo there; he trasht me, Nennius."

The phrase is a very obscure one, and perhaps the most probable signification of it is that it was a hunting term, implying checking or stopping the dogs when too forward.

I. ii. 81-83. **New created . . . new form'd 'em**; raised them to new honours, or conferred honours upon them of a different kind, dismissing those that were faithful to their old master, or assigning them new duties where their influence would be less.

I. ii. 83. **Key**; this is a reference to the tuning key of the harpsichord, the spinet or the virginals. The allusion implies that every officer had to take the cue of his action and policy from Antonio.

I. ii. 86. **Ivy**; the ivy, which by the closeness of its embrace literally crushed the life out of the tree, was emblematic of the manner in which Antonio crushed the life out of the fidelity of Prospero's servants. *Cf.* Webster and Marston's *Malcontent*, V. iii.,—

> "O, I have seen strange accidents of State!
> The flatterer like the ivy clip the oak
> And waste it to the heart."

I. ii. 89. **All**; note that it is here used adverbially. *Cf. Richard II.*, II. ii. 126, "For us to levy power proportionable to the enemy is *all* unpossible."

I. ii. 89. **Dedicated**; absorbed in so as to be oblivious to all else.

I. ii. 90. **Closeness**; privacy, seclusion. *Cf.* Tourneur, *Revenger's Tragedie*,—

> "That dares them not speak out, and e'en proclaim
> With lowd words and broad pens our *closest* shame."

I. ii. 92. **O'erprized all popular rate**; excelled in worth all public valuation or estimation. Shakespeare also uses "outprized" in an analogous sense, as in *Cymbeline*, I. v. 88, "Either your unparagoned mistress is dead, or she's outprized by a trifle."

I. ii. 93. **Awaked**; note the use of this form of the past tense, "awaked" for "awoke." The latter form is never found in Shakespeare. As Mr Wright points out, the dramatist uses "waked" and never "woke," and in this his usage agrees with that of the Authorised Version of Scripture. The two forms are perhaps due to the fact that our word "wake" represents two A.S. words *wacian*, pret. *wacode* or *wōc ude*, and *waccan*, pret. *wōc*, the former being the weak form and the latter the strong.

I. ii. 94. **Like a good parent**; a reference to the proverb, "The godly father rears the godless son." There used to be an idea that a father of superlative merit had almost invariably a son who, if not a rogue, was generally a fool. Johnson quotes both the Latin and the English form of the saying, "Heroum filii noxii," which is rendered, "A father above the common rate of men has commonly a son below it." Prospero experienced the same in his brother Antonio.

I. ii. 95. **In its contrary**: in its opposite nature. Note the force of *its*, the neuter possessive pronoun—spelt "it's"—in the 1st Folio. The usual neuter form is *his*, the same as the masculine, and we have an example of it in Genesis iii. 15, "*It* shall bruise thy head, and thou shalt bruise *his* heel." The recognised use of the possessive pronoun seemed to have been somewhat uncertain, for alongside that form there was another—an older one—the uninflected possessive *it* (almost invariably associated with *own*), which occurs in the Bible (1611 edition), Leviticus xxv. 5, "That which groweth of *it* owne accord," and in the present play (Act II. Sc. i. 163), "Nature should bring forth of *it own* kind." There are one or two rare cases where it occurs without "own," as in *Hamlet*, "It lifted up *it* head" (Act I. Sc. ii. 216); and in *The Winter's Tale*, "The innocent milk in *it* most innocent mouth" (Act III. Sc. ii. 109); also in that remarkable test passage in *King Lear*,—

> "The hedge-sparrow fed the cuckoo so long
> That its had it head bit off by it young" (Act. I. Sc. iv. 235);

and outside Shakespeare, in Ben Jonson, "*It* knighthood shall fright all *it* friends with borrowing letters, and when one of the fourscore hath brought *it* knighthood ten shillings, *it* knighthood shall go to the Cranes:" (*Silent Woman*, II. iii.). Probably from this possessive use of the uninflected *it* there was derived, late in the sixteenth century, the inflected form *its*, but without the possessive apostrophe "*s*," though the older form *his* for *its*, *i.e.*, the masculine used for both masculine and neuter, was still in general use. *Cf.* such examples in this play as Act I. Sc. ii. 295; Act II. Sc. i. 67, 113, 120, 302, etc. The form "its" does not occur either in Spenser or in the 1611 edition of the Bible, *his* being used. In Milton *its* is only used thrice: *Paradise Lost*, I. 254 ("the mind is its own place"); IV. 813 ("force to its own

likeness") ; *Ode on the Nativity*, 106 ("her reign had here its last fulfilling"). Its only appears in Shakespeare's latest plays. Of the ten unquestionable instances in his work where *its* is used five are in *The Winter's Tale*, I. ii. 151-152, 157, 266 ; III. iii. 46 ; II. iii. 178 ; two are in *The Tempest*, I. ii. 95, 393 ; one in 2 *Henry VI.*, III. ii. 293, and in *Measure for Measure*, I. ii. 4. *His*, we repeat, was the accepted possessive pronoun for the neuter as well as the masculine form.

I. ii. 97. **Sans** ; without. The French preposition appears to have been in common use in England in the fourteenth century. Probably it was used only in French phrases, but gradually it came to be used as an English word. Shakespeare was exceedingly partial to it. We have "sans fable" (*Comedy of Errors*, IV. iv. 76) ; "sans question" (*Love's Labour's Lost*, V. i. 91) ; "sans intermission" (*As You Like It*, II. vii. 32) ; "sans compliment" (*King John*, V. vi. 16) ; "sans remorse" (*Timon of Athens*, IV. iii. 122) ; and the famous line in *As You Like It*, terminating the "Seven Ages," "sans teeth, sans eyes, sans taste, sans everything." Shakespeare was not the only one to use it. The word appears to have been exceedingly common. Ben Jonson speaks of

> "Sans help of Sybil or a golden bough,
> Or magic sacrifice they passed along." (*Famous Voyage*, VI. 284.)

Beaumont and Fletcher have the line,—

> "Inferior to none, sans pride I speake it." (*Lover's Progress*, I. i.)

Massinger writes :—

> "Possessed of the land and the lady, you, sans question, shall be."
> (*New Way to Pay Old Debts*, II. iii.)

Puttenham in his *Poesie* cites the roundel in which the line occurs, "Single, sans peere, simple and one" (B. II. Chap. xi.) ; while Crashaw, even as late as his time, wrote, "Death . . . sans strife, gently untwined his thread of life" (*Epitaph on Ashton*). These numerous examples are quoted to show that the word was in general use for at least three centuries. Both Cotgrave in his French Dictionary and Florio in his Italian gave the word *sans* among the recognised English terms.

I. ii. 98. **Revénue** ; note that the accent falls on the second syllable in the scansion. This was not the invariable pronunciation ; *cf. Midsummer Night's Dream*, I. i. 6, "Long withering out a young man's revenue."

I. ii. 100-102 ; The meaning of this passage may be briefly condensed into the Scots proverb, "Only lie long enough and you will come to believe your own lie." For "*into truth*" read "unto truth." *By telling of it*—by telling it. The use of the "of" in Shakespeare is sometimes perplexing.

It often, as here, followed a verbal noun, but as that verbal noun is to us, in many cases, only a participle, the "of," as here, becomes seemingly redundant. *Cf.* Abbott's *Shakespeare's Grammar*, § 178. A parallel passage occurs in Bacon's *History of Henry VII.* p. 120. edit. 1622 . in the account of Perkin Warbeck -" Himself with long and continual counterfeiting and with oft telling a lye was turned by habite almost into the thing hee seemed to be, and from a Lyar to a Believer" (Bohn's edition. p. 391, l. 37).

I. ii. 103. **Out o' the substitution**; through his being my substitute or deputy, with the outward insignia of royalty, with all its prerogatives. Substitute is frequently met with in Elizabethan literature as a synonym for deputy. *Cf. Richard. II.*, I. ii. 37 ("God's substitute his deputy anointed in his sight"); *Pericles*, V. iii. 51 ("I left behind an ancient substitute"). The word is still in use in this sense in Scotland in the title Sherifi-Substitute.

I. ii. 104. **Executing the outward face of royalty**; performing the external duties of a monarch. Note the curious mixed metaphor "executing a face."

I. ii. 107. **No screen**: that is to say, nothing interposed between him who held the show of power and the real power itself. Prospero, of course, was the screen which prevented him "being" as well as "seeming to be" the Duke. *Cf.* a similar use of the word in *Hamlet*, III iv. 3 ("Your grace hath screened and stood between much heat and hive").

I. ii. 109. **Me**: for me. This use of the indirect object without its prepositional sign is not unknown in Shakespeare, as, for instance, "Sayest *me* so, friend." (*The Taming of the Shrew*, I. ii. 190); "You will say a beggar nay" (*Richard III.*, III. i. 110); "*Whom* heaven in justice both on her and hers have laid most heavy hand" (*Cymbeline*, V. v. 464).

I. ii. 111. **Confederates**; conspires; this verb is usually employed in a bad sense of conspiring, plotting. It is the lengthened form of the older word "confeder," to consult with a view to plotting. In the *Mirror for Magistrates*, p. 286, occurs the following,—

> "The king espying me apart from those
> With whom I confedered in band before."

In *Henry VIII.* "confederacy" undoubtedly means conspiracy—"I stood i' the level of a full charged confederacy" (Act I. Sc. ii. 3).

I. ii. 112. **Dry**; thirsty, eager; still used in provincial England in the same sense. *Cf.* also 1 *Henry IV.*, I. iii. 31 ("Dry with rage and extreme toil") and *Troilus and Cressida*, II. iii. 234 ("Pour in, pour in, his ambition is dry").

I. ii. 114. **Coronet**; as Antonio had to pay some price for his honours, he exchanged the Crown of the Grand Ducal State, which was free, for the coronet of a principality which owned the feudal superiority of Naples.

I. ii. 117. **Condition and the event**; referring to the compact he had made with the king, and the consequences which followed thereupon. *Event* is taken here in its original meaning, that which happens in dependence upon something else.

I. ii. 119. **But nobly**; otherwise than honourably.

I. ii. 122. **Hearkens**: gives ear to, attends to. It is used as a transitive verb, also in Milton's *Comus*, 169,—

> "I fairly step aside
> And hearken, if I may her business hear."

I. ii. 123. **In lieu o' the premises**; in return for the conditions, *cf.* the French phrase *au lieu de* and its literal translation in such lines as,—

> "In lieu of all thy pains and husbandry." (*As You Like It*, II. iii. 65.)
>
> "I give thee liberty . . : and in lieu thereof impose on thee nothing but this." (*Love's Labour's Lost*, III. i. 129.)

I. ii. 123. **Premises**; with the meaning "conditions" attached to it is not common in Shakespeare. It only appears in *All's Well that Ends Well*, II. i. 204—

> ". . . the premises observed
> Thy will by my performance shall be served:"

and in *Henry VIII.*, II. i. 63, "'T has done upon the premises but justice."

I. ii. 125. **Extirpate**; expel with a sense of violence attached to it.

I. ii. 128. **Levied**; being levied. For an analogous use of the participle, *cf. Pericles*, I., Gower 38,—

> "That whoso asked her for his wife,
> *His riddle told not*, lost his life."

This construction is akin to the ablative absolute in Latin.

I. ii. 131. **The ministers for the purpose**; those told off for the execution of the foul deed.

I. ii. 137. **The which**; more emphatic and also more definite than if "which" had stood alone. In connection with this use of the definite article with the relative pronoun, *cf.* Genesis i. 29—"Every tree, in the which is the fruit of a tree yielding seed," also "the party 'gainst the which he doth contrive" (*Merchant of Venice*, IV. i. 352); also joined to a substantive, "For the which blessing I am at him upon my knees" (*Much Ado about Nothing*, II. i. 30).

I. ii. 138. **Impertinent**; takes the original sense of the word, that which is not *pertinent* or pertaining to the purpose, irrelevant; Latin,

impertinens. The sense of "impudent" was acquired later. *King Lear* brings this meaning out—"O matter and impertinency mixed" (Act IV. Sc. vi. 178).

I. ii. 139. **Well demanded**: literally, a "seasonable question." To "demand" was not associated in those days with any degree of authority. It was simply a synonym for "ask." *Cf.* Scriptural use—"He demanded where Christ should be born" (Matthew ii. 4.); also "Why may I not demand of thine affairs" (*King John*, V. vi. 4).

I. ii. 144. Shakespeare seems to refer to, or at least to have read, the story of Constance in the *Man of Lawe's Story* in the *Canterbury Tales*. He may have read it in the Anglo-French Chronicle of Nicholas Trivet, an English Dominican of the first half of the fourteenth century. The lines, Part II. 335 *et seq.*, exhibit decided resemblance to his narrative.

I. ii. 146. **A rotten carcase of a butt**: a mere hulk in fact, mastless, rudderless, sailless. Rowe substituted "boat" for butt, but this is unnecessary. "Butt," on the east coast of England, is still sometimes applied to a clumsy, slow-sailing tub that is urgently in need of overhauling by a ship's carpenter.

I. ii. 154. **Infused**: possessed with: fortitude here means not resolution but cheerfulness; a babe could scarcely exhibit fortitude.

I. ii. 155. **Deck'd** may be defined as "sprinkled," or covered by sprinkling. The word "deck" is a dialect term which has possibly reached us through the Danish. It has affinity with "degg," to sprinkle with water, and "dag," to drizzle, both of them North Country words. See *Brockett's Glossary*.

I. ii. 156. **Which raised in me**; refers back to the antecedent "*Thou did'st smile*," l. 153.

I. ii. 157. **An undergoing stomach**: a firmly-founded courage or resolution. *Stomach* has usually a bad meaning attached to it, viz., inordinate pride. For instance, we read of Wolsey,—

> "He was a man
> Of an unbounded *stomach*, ever ranking
> Himself with princes" (*Henry VIII.*, IV. ii. 33);

also "Such a great audacity and such a stomach reigned in his body," (Holinshed's *Richard III*). In Authorised Versions of Scripture there occurs the reference "Stirring up her womanish thoughts with a manly stomach," in which the signification points to good, not evil, qualities, though in the Prayer-Book version of Psalm ci. 7, the allusion is unquestionably to the opposite—"Whoso hath a high stomach."

I. ii. 163. **Master of this design**: appointed to carry out the orders

of his superiors. Design here will therefore be equivalent to plan. *Cf. Cymbeline*, III. v. 159, "A voluntary mute to my design."

I. ii. 165. **Steaded much**; stood us in good stead; been of great service. Allied meanings are to be found in *Measure for Measure*, "Can you so stead me as bring me to the sight of Isabella (Act I. Sc. iv. 17); in Beaumont and Fletcher,—

> "No knees to me
> What woman I may sted, that is distrest
> Does bind me to her." (*Two Noble Kinsmen*, I. i. 14.)

I. ii. 169. But ever; would I might at any time. *Ever* here has also a sense of "longing desire," would I might *just* see him, be the time what it might.

I. ii. 169. **Now I arise**; this expression ought to be read in connection with l. 180, *et seq.*,—

> "I find my zenith doth depend upon
> A most auspicious star whose influence,
> If now I court now but omit, my fortunes
> Will ever after droop."

This is the critical moment in his fortunes, a slip or a hitch now would mar all. Hence he says, "Now I arise," and immediately proceeds to suit the action to the word. Thereafter he reassumes his magic mantle, and the fond parent disappears into the stern magician. The stage direction, "Resumes his mantle," was not in the original folios, but was inserted by Dyce.

I. ii. 170. **Sit still**; Miranda may perhaps have risen along with her father, and may have manifested some feminine curiosity to know what was coming next. He had other plans for her. The stage direction added by Dyce was needed to explain why he desired his daughter, his invariable companion, to sit still when he was apparently about to depart. He thereupon resumes the narrative to divert her thoughts from himself.

I. ii. 172. **Made thee more profit**; made thee to profit more. *Profit* is here a verb in the infinitive, governed by made. To is omitted, as also in Act. V. Sc. i. 38, "Whereof the ewe not bites."

I. ii. 173. **Princess'**; princesses. The word is contracted, owing to metrical demands, Rowe reads "princes," and Dyce "princess," following the conjecture of Sydney Walker. But the rule now is a well recognised one among recent Shakespearian grammarians, including Abbott, that the plural and possessive cases of nouns, in which the singular ends in s, se, ss, ce and ge, are frequently written, and still more frequently pronounced without the additional syllable. Not only by Shakespeare was this custom observed, but by all the Elizabethan writers. Daniel has "these verse"

for "these verses," and even when written, the possessive was often not pronounced, as

"How many ways shall Carthage's glory grow?"
(SURREY'S *Æneid*, B. IV.)

In *Macbeth* (V. i. 29), "sense" occurs for "senses"; while in Genesis (xlix. 17) we have "horse-heels" for "horses' heels."

I. ii. 174. **For vainer hours**; refers in reality to the labours or occupations with which those hours are filled. *Cf.* a similar use in *The Merry Wives of Windsor*, "A thousand irreligious cursed hours" (Act v. Sc. v. 242); "My serious hours" (*Comedy of Errors*, II. ii. 29); "Dull and sleeping hours" (*Midsummer Night's Dream*, III. ii. 8).

I. ii. 176. **Beating**; exciting intense agitation and perplexity. *Cf.* kindred examples of the use of the word in this play Act iv. Sc. i. 163, Act V. Sc. i. 246; also *Hamlet*, III. i. 182,—

"Whereon his brains still beating puts him thus
From fashion of himself";

and *King Lear*, III. iv. 14,—

"The tempest in my mind
Doth from my senses take all feeling else
Save what beats there."

I. ii. 177. **Thus far forth**; so far or so much.

I. ii. 178. **Strange**; here meaning unlooked for.

I. ii. 179. **My dear lady**; is in opposition with bountiful fortune. The adverb *now* is emphatic, as contrasting his present fortune with his past, when adversity had been his lot.

I. ii. 180-184. **And by . . . after droop**; in this passage the dramatist refers to those astrological studies which were occupying the attention of so many, —the belief in the theory of the old Chaldean fire worshippers, that a man's whole destiny was affected by the star which was on the ascendant at his birth. The whole heavens were divided into twelve sectors called "houses of heaven." The surface of a peeled orange appears divided in a manner which fairly represents these. Place the axis of the fruit horizontally in north and south line, then the divisions of its surface will represent their position on the most common system. These "houses" are supposed to be fixed, and the planets in their diurnal and orbital movements thus pass from one to the other traversing them in a day. Suppose Prospero stood looking southward, he would have six "houses" dividing the visible heavens in order from left to right the horizon dividing those from the six below him. These "houses" differed in *three* ways. Their power depended on their position, the one containing the stars about to rise being the most

powerful was called the ascendant. *Secondly*, the houses differed in their subject-matter (1) life, (2) riches, (3) brethren, (4) parents, (5) children, (6) health, (7) marriage, (8) death, (9) religion, (10) dignities, (11) friends, (12) enemies. *Thirdly*, certain houses belonged to certain planets, which when in them had particular power. Each planet ruled certain parts of the world and of the human body, being thus productive or avertive of certain diseases. Mars was the lord of iron and the blood. Aries ruled Great Britain, France and Germany. Saturn was the malignant planet. Venus the favourable one and also that presiding over love and marriage. The *zenith* was the highest visible point as one looks up in a straight line, and accordingly indicates metaphorically the highest point in one's fortunes; while the *nadir* was exactly the opposite, indicating adversity or decline of prosperity.

I. ii. 182. **Influence**; astrological influence. *Cf.* Job xxxviii. 31 ("Canst thou bind the sweet influences of Pleiades, or loose the bands of Orion? canst thou bring forth Mazzaroth in his season? or canst thou guide Arcturus with his sons?").

I. ii. 183. This passage suggests the well-known one in *Julius Cæsar*, IV. iii. 218-221,—

> "There is a tide in the affairs of men,
> Which, taken at the flood, leads on to fortune;
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries."

I. ii. 185. **'Tis a good dulness**; it is an opportune drowsiness. In *Antony and Cleopatra* there occurs a passage in which the word is used in a similar sense,—

> "That sleep and feeding may prorogue his honour,
> Even till a Lethe'd dulness." (Act II. Sc. i. 26.)

I. ii. 186. **Give it way**; give way to it. *Cf.* "Give them way till he take leave" (*Twelfth Night*, III. iv. 212) and "Open your gates and give the victors way" (*King John*, II. i. 324).

Thou canst not choose; thou canst not resist; thou hast no choice in the matter.

I. ii. 188. **Ariel** is a Hebrew name and signifies either "The Lion of God" or "The Hearth or Altar of God." *Cf.* the late Professor A. B. Davidson's note on Isaiah xxix. 1, *Temple Bible*, "Isaiah," p. 196. In the chapter referred to the name is five times mentioned, and it may have influenced Shakespeare in the choice of a title for his "quaint and tricksy sprite."

I. ii. 189. **Grave sir**; venerable, with the implied meaning of *gravis*, bowed down by the weight of years, as "most potent, grave and reverend signiors" (*Othello*, I. iii. 76).

I. ii. 190. **To answer**; note the shade of meaning here, viz., to be accordant or subservient to. We still preserve that phase of meaning in such expressions as "it answers to the description."

I. ii. 190-193. Although we associate Ariel with the air and all that is aerial, these lines show that his essence was "compact of all the elements."

I. ii. 193. **Quality**; all his attributes or powers. The same meaning is attached to the word in Hamlet's speech to the players, "Come, give us a taste of your quality" (Act II. Sc. ii. 449); also in Massinger,—

> "In thee as being the chief of thy profession,
> I do accuse the quality of treason." (*Roman Actor*, I. iii. 31, 32.)

While Chapman used the verb in the same sense,—

> "Besides all this he was well *qualified*
> And past all Argives for his Spear." (*Iliads*, XIV. 104.)

Some critics have supposed the word to mean Ariel's confederates and subordinates. *Cf. Steevens and Malone, in loc.*

I. ii. 194. **Performed to point**; executed to the very letter of the order.

I. ii. 196-206. In *Hakluyt's Voyages* (edit. 1598, Vol. III. p. 450) there is a passage which manifests curious parallelisms with Ariel's speech, and which Capell (*School of Shakespeare*) thought to be the source whence the dramatist drew his information and inspiration for Ariel's graphic description of the *ignis fatuus*. "I do remember that in the great and boisterous storm of this foule weather in the night, there came upon the top of our maine garde and maine maste a certaine little light. . . . This light continued aboord our ship about three houres, flying from maste to maste, and from top to top, and sometimes it would be in two or three places at once." The phenomenon is very common in the Mediterranean and is called "St Elmo's Fire."

I. ii. 196. **Beak**; the bow of the vessel. Lat. *rostrum*, from which we have our English word rostrum, a platform. The latter originated from an incident in the history of Rome. When C. Duilius gained the first great naval victory over the Carthaginians, a column was erected adorned with the beaks of the conquered galleys, and thence called *Columna Rostrata*. As all public meetings were held in the vicinity of the column, and the speaker addressed the crowd from the platform at the foot of it, every such platform, thereafter, has been designated a *rostrum*.

I. ii. 197. **Waist**; the middle part of the ship between the poop and the forecastle. Hakluyt gives an example of this word:—"The raging waves

and foaming surges of the sea came rowling like mountains one after another, and over-raked the waste of the shippe like a mighty river running over it" (*Voyages*, 1598 edit., Vol. II. Pt. ii. p. 164).

I. ii. 200. **Bowsprit**; the strong spar projecting over the bows of a sailing ship; old form was bolt-sprit.

I. ii. 200. **Distinctly**; separately.

I. ii. 203. **Cracks**; explosions or thunderbolts.

I. ii. 206. **Trident**; the three-pronged sceptre without which Neptune—or, at least, his nautical representative during the Equator-crossing festivities—would scarcely be considered complete. Neptune, the Italian god of the Sea, identified with the Greek Poseidon. He was the son of Saturn, and brother of Jupiter, Pluto and Juno. *Trident* was from *tres*, three, and *dens*, a tooth, literally three-toothed or tri-pronged.

I. ii. 207. **Coil**; confusion, uproar. "You will not believe what a *coil* I had t'other day to compound a business between a Kattern-pear woman and him about snatching" (Ben Jonson, *Bartholomew Fair*, I. iv.).

I. ii. 211. **Quit**; for quitted; note the rule that the *ed* of the preterite or past participle in verbs ending in *t* is often elided for the sake of euphony. *See* Abbott, 341. "I *fast* and prayed for their intelligence" (*Cymbeline*, IV. ii. 347).

I. ii. 212. **Afire**; on-fire. *Cf.* "Set afire by thine own ignorance" (*Romeo and Juliet*, III. iii. 133); also the form *o-fire*—"Her face o-fire with labour and the thing she took to quench it" (*The Winter's Tale*, IV. iv. 60); we have also "asleep" and "on-sleep," "a-foot" and "on-foot."

I. ii. 213. **Up-staring**; standing stiffly and erect, or on end. The original idea of *stare* is fixedness, immobility, hence, in *Julius Cæsar*, Brutus addresses Cæsar's ghost with the words,—"That makes my blood cold and my hair to stare" (Act IV. Sc. iii. 280).

I. ii. 218-219. **Sustaining garments**; there is great difference of opinion about this phrase, some maintaining that it means "the garments that bore up their wearers from drowning," or "that had suffered no damage from their immersion in the salt water." If we consider in connection with this phrase the passage Act II. Sc. i. 61-105, the latter will seem the more likely.

I. ii. 218-219. **But fresher than before**; note the ellipsis in lines 218-219 of "There is," "they are." The full sense would have read—"On their sustaining garments there is not a blemish, but they are fresher than before." This was a frequent figure in Shakespeare. *Cf.* "I cannot, by the progress of the stars, give guess how near to day (*Julius Cæsar*, II. i. 2), supply "Near *it is* to day"; also, "And wisdom to offer up a weak poor innocent lamb" (*Macbeth*, IV. iii. 16), supply "And *it is* wisdom."

I. ii. 222. **Cooling of the air**: note that the "cooling" here is in reality not a participle but a verbal noun. *Cf. King Lear*, II. i. 41 ("Here stood he mumbling of wicked charms"). Before the noun a preposition has been elided, such as "a," "on" or "in." If the word "cooling" is to be treated as a pure present participle we must omit the "of" and read the phrase "cooling the air."

I. ii. 223 **Odd angle**: a lonely corner overlooked in any examination. *Cf.* Act V. Sc. i. 255 ("Some few *odd* lads that you remember not").

I. ii. 224. **This sad knot.** In Elizabethan times folded arms were regarded as a token of grief. *Cf. Julius Cæsar*, II. i. 240 ("Musing and sighing with your arms across"); *Titus Andronicus*, III. ii. 4 ("Marcus unknit that sorrow-wreathen knot"); and *Hamlet*, I. v. 74 ("With arms encumbered thus"). Ariel would naturally imitate the attitude when he used the proximate demonstrative.

I. ii. 229. **Still-vex'd Bermoothes**: the perpetually storm-tost. Still is an adverb here, and also in Act III. Sc. iii. 64 ("The still-closing waters"). But it is also used as an adjective, as for example in *Richard III.*, IV. iv. 229 ("The still use of grief makes wild grief tame").

The Bermudas are a group of islands in the Atlantic Ocean, about 600 miles from the coast of America. They were discovered in 1522 by a Spaniard, Juan Bermudez, after whom they have been named. They were regarded not only as one of the most stormy latitudes in the whole world, but they were esteemed inhabited by devils and subject to enchantment. Several forms of the name exist. In Webster's *Devil's Law Case*, III. ii. 92 ("That's only fit to put in execution Barmotho pigs"); also in Fletcher's *Women Pleased*, I. ii. 92 ("To victual out a witch for the Burmoothees").

I. ii. 232. **For**; as for. *Cf. Hamlet*, I. v. 131 ("For your desire to know what is between us, o'ermaster it"); also Webster's *Duchess of Malfi* III. ii. 300 ("*For* Antonio his fame shall likewise flow from many a pen").

I. ii. 234. **Flote**; an old word for sea. *See* Glossary; also spelt *float*. *Cf.* Ford's *Love's Sacrifice*, II. iii. 86 ("Though the *float* of infinite desires swell to a tide"); also Middleton's *Spanish Gipsy*, I. v. 31 ("Draw to ebb the *float* of those desires").

I. ii. 240. **At least two glasses**; hour glasses. Therefore the meaning of the phrase would be "Two glasses past high noon" = 2 p.m. *Cf.* Act V. 136 ("Three hours since") and Act V. 223 ("Three glasses since"). "A sailor's glass was a half-hour glass, so that the boatswain's use (Act V. 223) was not strictly correct."—VERITY.

I. ii. 241. **Most preciously**; making the most of the time

I. ii. 244. **Me**; to me. *Me*, *thee*, *him*, etc., are often used in Shakespeare in virtue of their representing the old dative, when we should use *for*

me, *by me*, etc. For example, "I am appointed *him* to murder you" (*The Winter's Tale*, I. ii. 412) for *by him;* also "John lays *you* plots" (*King John*, III. iv. 145), in place of *for you.*

I. ii. 248. **Mistakings**; mistakes. Shakespeare never uses the latter substantive. The verb he frequently employs.

I. ii. 249. **Grudge or Grumblings**; complaints and discontented murmurs. *Cf.* use in Scripture, Psalm lix. 15 ("And *grudge* if they be not satisfied"); also James v. 9 ("*Grudge* not against one another").

I. ii. 250. **To bate**; "to reduce my term of service by a year," "to subtract a year from," or "diminish by a year." All these meanings have been given. *Cf.* Sylvester's *Du Bartas*, "In time the mighty mountain tops be *bated*" (Day ii. Week i. l. 199).

I. ii. 252. **Think'st it much**; esteems it a mighty achievement, and therefore a hardship to do it. *Cf. Coriolanus*, II. iii. 114 ("I will make much of your voices"); also *King Lear*, III. iv. 6 ("Thou *think'st 'tis much* that this contentious storm invades us"); also Bacon, *Advancement of Learning*, II. i. 5 ("He did *think much* to dispute with any that did allege such base and sordid instances").

I. ii. 252. **Ooze**; the soft mud lying at the bottom of stagnant lakes and in the deeper parts of ocean. *Cf.* reference elsewhere in this play—Act III. Sc. iii. 100 ("In the ooze my son is bedded"); Milton, *Paradise Lost*, Bk. XI. l. 303 ("And on the washy ooze deep channels wore"); Nash's *Christ's Tears over Jerusalem*," Vol. IV. p. 52, Grosart Edition ("More sluttish than the vglie oous of the channell").

I. ii. 254. **The North**; the North was of old supposed to be the haunt and habitat of demons; also of storms and all that was horrible and mysterious. Mallet, *Northern Antiquities*, chaps. v. vi. *Cf.* Sylvester, *Job Triumphant*, Bk. III. ch. xxiii. l. 19 ("The Nor'ward where Hee (the Deity) worketh rife"). Shakespeare says in *Pericles*, "The grisly North disgorges such a tempest forth" (Bk. III. Prol. 47); and in 1 *Henry VI.*, V. iii. 6, Joan of Arc summons her helpers, "that are substitutes under the lordly monarch of the North," to appear and aid her in her enterprise. Milton repeatedly refers to the North as the abode of fiends and storms, and in *Paradise Lost*, Bk. V. ll. 688, 689, 726, he makes the rebellious angels muster at Satan's summons in "the limits of the north." In Scripture, also, the North is regarded as the place of mystery. *Cf.* Ezekiel i. 4 ("I looked and behold a whirlwind came out of the North, a great cloud and a fire unfolding itself, and a brightness was about it"), etc.

I. ii. 255. **To do me business**; to do business for me.

I. ii. 258. **Sycorax**; many conjectures have been hazarded as to the derivation of this name. Hales suggests it is formed of the two Greek

words σῦς, a sow, and κόραξ, a raven, both of which were regarded as associated with witchcraft. *Cf. Macbeth*, I. iii. 2 and I. v. 39. Watkiss Lloyd says ψυχορράγγια is the death struggle, and ψυχορρήξ, Psychorrhax (Sycorax), might be translated the heartbreaker. Verity suggests that the native country of Sycorax being Algiers, her name may be connected with the Arabic *Shokereth*, the deceiver. The name is involved in obscurity. There is an old Hawaian word *Sakorake*, meaning a female demon, but it is almost impossible to trace any connection between Polynesian mythology and Shakespearian nomenclature.

I. ii. 258. **Envy**; here means something more than jealousy; it infers malice. *Cf. Merchant of Venice*, IV. i. 10 ("Carry me out of his envy's reach").

I. ii. 259. **Grown into a hoop**; bent double with age.

I. ii. 261. **In Argier**: the ancient form of Algiers. It was named by the Arabs Al-Jeseir—"The Islands." In *Purchas his Pilgrimage* (edition 1625), Pt. I. Bk. vi. ch. 7, there is an account of "The Wonderful Recoverie of the Exchange of Bristow from the Turkish Pirats of Argier." Also in Massinger, *Unnatural Combat*, I. i 252, 285 ("The pirats of Argiers and Tunis"; "stowed under hatches by the pirats of Argiers").

I. ii. 264. **Sorceries terrible to enter human hearing**; too terrible to tell or to hear. "Too" was frequently omitted in Shakespeare. *Cf.* "far unworthy" (*2 Henry VI.*, III. ii. 286); and "far unfit" (*3 Henry VI.*, III. ii. 92).

I. ii. 266. **For one thing that she did**. This is probably a reference to the novel or the older play on the subject on which the *Tempest* was founded, and has been left in the text by an oversight. There is nothing in the play to which the expression has allusion.

I. ii. 269. **Blue-eyed**; not "blear-eyed" as Staunton and others would read, but with those deep circles round the eyes that result from prolonged exhaustion or intense reaction. It is more perceptible in women than men. Blue was the colour denoting servitude and degradation. In Milton's *Comus*, l. 434, we read, "Blue meager hag or stubborn unlaid ghost"; in Webster, *Duchess of Malfi*, "The fins of her eyelids look most teeming blue" (II. i. 78); while in *As You Like It* (III. ii. 393) the characteristic of a lover is said to be "a lean cheek, a blue eye and sunken."

I. ii. 272. **Spirit**; here a monosyllable, "sp'rit."

I. ii. 273. **Earthy**; here means gross, material, as opposed to spiritual. It has the same meaning as in l. 315 of this scene, when Prospero calls Caliban, "What, ho! slave! Caliban! thou *earth*, thou! speak." *Cf.* use of both the word and its opposite in 1 Cor. xv. 49. ("As we have borne the image of the *earthy*, we shall also bear the image of the heavenly").

Cf. Comedy of Errors, III. ii. 34 ("Lay open to my earthy gross conceit"). Milton, *Ode on Time*, l. 20 ("Then all this earthy grossness quit").

I. ii. 273. **Abhorr'd**; the use of the participial form for the adjectival form "abhorrent."

I. ii. 274. **Grand hests**; her positive orders.

I. ii. 276. **Unmitigable**; implacable; the only place where this word occurs in Shakespeare.

I. ii. 277. **Into**; "confine into"; we would now say "confine in." *Cf.* l. 361 of this scene, "confined into this rock."

I. ii. 292-293. **That made gape the pine**; that made the pine to re-open the cleft.

I. ii. 297. **Correspondent**; obedient.

I. ii. 298. **Spiriting**; a monosyllable "My sp'riting," my duties as thy spirit; **gently** = willingly.

I. ii. 307. **Heaviness**; slumber resulting from depression. In Shakespeare the adjective "heavy" frequently has the meaning attached to it of heaviness resulting from sorrow. *Cf. The Winter's Tale*, III. iii. 115 ("Heavy matters—heavy matters"); *King Lear*, IV. vi. 150 ("Your eyes are in a heavy case").

I. ii. 309. **Yields us**; returns, or vouchsafes us. *Cf.* Milton, *Samson Agonistes*, l. 15 ("Unwittingly by this rest their superstition yields me").

I. ii. 311. **Miss**; "we cannot miss him"; *i.e.*, we cannot do without him. Malone states that the word is still used in this sense in the Northern Counties of England, and it is certainly common in Scotland in such phrases as, "He that can *miss* muckle will mak' muckle," *i.e.*, "he that can do without much will become wealthy." *Cf.* Lyly, *Euphues and his England* (Arber's Edition), p. 264 ("Bringing unto man both honnye and wax, each so wholesome that we all desire it, both so necessary that we cannot *misse* them"); also Greene's *Royal Exchange* (Grosart's Edition), Vol. VII. p. 245 ("To be sorrowful for the *miss*"); and Nicolas Breton, *A Poste with a Packet of Mad Letters*, Bk. II. No. 7. l. 19 ("The foole ran home to your town; but because we have some *misse* of him in our parish, I pray you keep him not too long").

I. ii. 317. **When**; it is difficult to say what this word means. Aldis Wright considers it an exclamation of impatience, something akin to George III.'s, "What—what—what?" Surely the sense is better conserved by esteeming it to be connected with the three preceding words, "Come, thou tortoise, when?"—lit., "when wilt thou appear?" The use of the second personal pronoun was indicative of contempt.

I. ii. 321. **Wicked**; here means baneful, poisonous. *Cf. Midsummer*

Night's Dream, II. ii. 98 ("What wicked and dissembling glass of mine"); also, for a use of the word in a cognate sense, *see* Milton's *Paradise Lost*, Bk. VI. l. 287, the speech of Gabriel to Satan, "Thou and thy *wicked* crew," *i.e.*, thy baleful crew; also in *Samson Agonistes*, l. 826, the speech of the sightless hero to the traitress Dalilah, "Such pardon as I give my folly, take to thy wicked deed," *i.e.*, thy ruin-working deed.

I. ii. 321. **Brushed with raven's feather from unwholesome fen.** The raven, as we have seen, was an unlucky bird, always associated with deeds of darkness. *Cf.* Dekker's *Devil's Answer to Peirce Pennylesse*. "Adders and toads be still crawling on thy bosom, mandrakes and night-ravens still shricking in thine ear" (Dekker's *Prose Works*, Grosart's Edition, Vol. II. p. 129). *See* note on l. 258 of this scene.

I. ii. 323, 324. **Ye - You**: note the curious use of these—"blow on ye and blister you." The reason is that originally in earlier stages of the language *ye* was nominative and *you* accusative. This distinction is very noticeable in the 1611 edition of the Bible, in such passages as Matt. v. 11 ("Blessed are *ye* when men shall revile *you*"); also v. 46 ("If ye love them that love *you* what reward have *ye?*") In Shakespeare and in Elizabethan literature generally, however, the distinction was disappearing. *See* Abbott, § 236. Wright thinks that "ye" was used when the pronoun was less emphatic,

I. ii. 323. **South-west wind**: was supposed to be the bearer of unhealthy vapours and fogs generating disease. *Cf.* Brome, *The Antipodes*, V. 4 ("the south-west's plague-blast"). But the south also was regarded as the same. *Cf. As You Like It*, III. v. 50 ("Like foggy south puffing with wind and rain"); and *Coriolanus*, I. iv. 30 ("All the contagion of the south light on you"); *Cymbeline*, II. iii. 136 ("The south-fog rot him").

I. ii. 326. **Pen**; "pen thy breath up"; confine thy breath.

I. ii. 326. **Urchins**; hobgoblins; sprites of fearful aspect. Nash, in his *Foure Letters Confuted* (*Works*, Vol. II. p. 265), styles Harvey "the factor for the fairies and night urchins in supplanting and setting aside the true children of England"; also in *The Terrors of the Night* (Vol. III. p. 278) he remarks "was ever poor fellow so far benighted in an old wives' tale of divels and urchins." Joseph Beaumont, in *Psyche*, Canto IX. St. 221, speaking of Satan, says,—

> "Be sure it move thee not if henceforth thou
> See'st any of his urcheons Scripture spit."

In an old volume of songs referred to by Douce, fairies, elves and *urchins* are separately mentioned as being distinct classes of supernatural beings.

Milton, in *Comus*, l. 845, makes the "Spirit," when alluding to Sabrina, goddess of the river, say that she—

> "Visits the herds along the twilight meadows,
> Helping all urchin-blasts and ill-luck signs
> That the shrewd meddling elfe delights to make."

Spenser also in the *Faërie Queen*, II. xi. 13, remarks,—

> "Some like snailes, some did like spyders shew,
> And some like ugly urchins, thick and short."

Elsewhere in Shakespeare it is used for sprite. *Cf. Merry Wives of Windsor*, IV. iv. 49,—

> "Like urchins, ouphes and fairies."

I. ii. 327. **For**, "in place of." The two lines may be explained thus: "In place of that vast of night wherein they usually work, shall exercise their malicious powers on thee." For "vast" some of the German scholars would read "vault," but the emendation is not happy. The analogous phrase in *Hamlet* should be recalled here—"In the dead vast and middle of the night" (Act I. Sc. v. 89).

I. ii. 327. **They may work**; all spirits were supposed to have definite periods of time wherein they were at liberty to exercise their powers. Thus in *Hamlet* the ghost appeared "as the bell was beating one," and "when the cock crew it started like a guilty thing upon a fearful summons" (Act I. Sc. i. 39, 148); while in *King Lear*, III. iv. 121, Edgar says, "This is the foul fiend Flibbertigibbet; he begins at curfew and walks till the first cock."

I. ii. 330. We must supply in thought the pronoun "those" here. "Each pinch more stinging than those of the bees that made 'em," *i.e.*, the honeycombs.

I. ii. 334. **Water with berries in't**; probably a reference to coffee, though in Shakespeare's time an unknown beverage, for it was not introduced into England until Jacobs, a Jew, opened a coffee-house at Oxford in 1650, while the first in London was established two years later by Pasqua Rosee, a Ragusan, in St. Michael's Abbey, Cornhill. Its use among the Turks had been long known in England through the reports of travellers. Burton referred to it in the *Anatomy of Melancholy* in 1621, and Bacon in 1627.

I. ii. 335. An undoubted reference here to Gen. i. 16, "Two great lights; the greater light to rule the day, and the lesser light to rule the night."

I. ii. 337. **Qualities**; note the use here of this word in its primitive Latin meaning. It is literally "the 'what-sorts' of the isle," the different features. *Cf.* Note on l. 193.

I. ii. 338. **Brine-pits**; springs of salt water. *Cf. Titus Andronicus* ("made a brine-pit with our bitter tears").

I. ii. 340. **Toads, beetles, bats**; all of them living creatures considered allied to the powers of evil: witches were supposed to be able to turn themselves into any of such forms at pleasure. *Cf. Macbeth*, IV. i. 6, 15, The Witches' Song. The toad was—and in some country districts still is—considered venomous. *Cf.* Milton, *Paradise Lost*, IV. l. 800, where Satan is found by Ithuriel and Zephon:—

> "Squat like a toad close at the ear of Eve,
> Assaying by his devilish arts to reach
> The organs of her fancy. . . .
> Or if inspiring venom he might taint
> The animal spirits."

So venomous was the toad supposed to be that Lupton tells a tale, for which he quotes Mizaldus, of two lovers who both died suddenly from rubbing their teeth with the leaves of sage at the root of which a "greate toade was found which infected the same with his venomous breath" (*A Thousand Notable Things*). Yet the toad was supposed to have a stone contained in its head which was a sovereign remedy against many disorders. Lyly, in his *Euphues*, says, "The foule toade hath a fair stone in his head" (Dial. IV. 6).

I. ii. 342. **Which**; who. The use of the neuter relative here is in conformity with Elizabethan usage, yet note three lines down the employment of the masculine relative, "Whom stripes may move." This shows that there was no fixed rule as yet regulating the connection between the relative pronoun and its antecedent.

I. ii. 343. **Whiles**; the older form of while. *Cf.* Abbott, Sweet and Earle on the word.

I. ii. 346. **Human care**; humane care—kindness.

I. ii. 349. **O ho, O ho!** There can be little doubt that Shakespeare makes Caliban use this phrase to recall to his auditors the "Devil" of the mediæval religious drama. The character of Caliban, as Steevens says, is obviously drawn on similar lines to the *Devil* and the *Vice* of the ancient *Mystery* and *Miracle* plays. The Devil in these almost always leaped upon the stage with the cry, "O ho, O ho." *Cf. English Miracle Plays*, edited by Mr A. W. Pollard.

I. ii. 353. **Capable of**; here used in its primitive not its derivative sense, viz., "susceptible to the impressions of all ill form." Lat. *capere*,

to take, whence *capabilis*, able to receive and retain. A cognate use of the word occurs in *All's Well that Ends Well*, I. i. 106 ("heart too capable of every line and trick of his sweet favour").

I. ii. 358. **Race**; used here in its secondary sense of *nature, disposition*, and from this secondary meaning we obtain the signification of such words as *racy* and *raciness*. *Cf. Antony and Cleopatra*, I. iii. 36 ("None our parts so poor but was a *race* of heaven"). Massinger, in his *New Way to Pay Old Debts*, makes Greedy ask Over-reach, with regard to a pipe of canary wine, "Is it of the right *race?*" (Act I. Sc. iii. 13); while Lyly, in *Euphues and his England*, Dial. II. 6 ("Would you have me spend the floure of my youthe as you do the withered *race* of your age?")

I. ii. 364. **The red plague**; what is meant here is difficult to discover. Steevens states that "Erisipelas" was anciently called "the red plague," and in Galloway and Westmoreland, until within the memory of living inhabitants, was called the "reid-ail," the "red-ill" or sickness. *Cf.* Shakespeare's use of the phrase elsewhere—*Coriolanus*, IV. i. 13 ("Now the red pestilence strike all trades in Rome").

I. ii. 364. **Rid you**; destroy you or seize you: there is a cognate use of the word in *3 Henry VI.*, v. 5 ("Deathsmen, you have *rid* this sweet young prince").

I. ii. 365. **Learning me**; teaching me; a construction often used by the Elizabethan writers. We find it also used in the country speech of to-day, and among Scots poets, both Ramsay and Burns use it. In the Prayer-Book version of Psalm xxv. we read, "Lead me forth in thy truth and *learn* me."

I. ii. 365. **Hag-seed**; the issue or child of a hag.

I. ii. 366. **Thou'rt best**. Let this construction be carefully noted. Did it not occur more than once elsewhere one would believe it a corrupt passage; but seeing we have in *Cymbeline*, III. ii. 79 ("Madam, *you're best* consider"); also in *Twelfth Night*, I. ii. 27, ("Poor Lady, she were better love a dream"); and in *1 Henry VI.*, V. iii. 82 ("I were best to leave him"), as well as others we could cite from Shakespeare and Elizabethan literature generally, we must conclude that the phrase was current coin of speech. A little investigation shows that the construction represents an old impersonal idiom, "We were liefer," *i.e.*, it would be more pleasant to me, altered to the personal or direct form.

I. ii. 367. **To answer**; to perform.

I. ii. 367. **Shrug'st thou, malice**; a shrug in Elizabethan days even more than now was esteemed an expression of contempt and defiance. *Cf.* Nash, *Unfortunate Traveller*, p. 28, "If you had seen but half the actions that he used of shrucking up his shoulders, smiling scornfully. . . . you

would have laught." **Malice**, malignant thing; this is of course the abstract noun used to denote the concrete individual in whom the quality is present, and is a good example of the figures Metonymy and Metalepsis. To style Caliban "malice" is much more emphatic than to call him a "malignant thing."

I. ii. 369. **Old cramps.** Some critics have regarded "old" here as an intensive term and have quoted the passage in the *Merry Wives of Windsor* in support of the view, "Here will be an old abusing of God's patience (Act. I. Sc. iv. 5). But the preferable sense is to take the adjective as synonymous with that other adjective used in connection with the same noun, Act IV. Sc. i. 261 ("aged cramps").

I. ii. 370. **Aches**: in scanning this line note that "aches" is here a dissyllable and is pronounced "*a-kes*" and also like the letter "H," a fact that requires to be borne in mind when reading *Much Ado About Nothing*, otherwise the point of the pun in Act III. Sc. iv. 54-56 will be lost. *Cf. Timon of Athens*, I. i. 257 ("Aches contract and starve your supple joints"). Mr Aldis Wright quotes the following epigram of Heywood's on "The Letter H" (*Spenser Society Reprint*) to show that the word may be sounded in both ways:—

> "H is worst among letters in the crosse row,
> For if thou find him either in thine elbowe,
> In thine arm or leg, in any degree
> In thine head or teeth, in thy toe or knee,
> Into what place soever H may pike him,
> Wherever you find ache thou shalt not like him."

Anciently there was a distinction between the verb and the noun, in other words, between "ake," the verb, and "ache," the noun. *Cf.* Boswell's *Variorum Shakespeare*.

I. ii. 371. **Pray thee**; pronounced *prithee*, and before long written so.

I. ii. 373. **Setebos**. This was the name of the chief deity of the Patagonian aborigines, as recorded in Eden's *Historie of Travayle*. The following account appears in *Purchas his Pilgrims*, taken from Eden, and relates to the stratagem by which Magellan, the circumnavigator of the globe, secured two Patagonian giants, "loadynge theym with presents and then caused shakeles of iren to bee putt on theyr legges, makynge signes that hee wold alsoe give theym those chaynes . . . but when at last they sawe howe theye wer deceaved, they rored lyk bulles and cryed uppon theyr gret devyll Setebos to helpe them."

I. ii. 378. **Courtsied when you have and kiss'd**; a custom in country dances still observed in some remote country districts. In *Henry VIII.*, I. iv. 95, there is a reference to the custom,—

"I were unmannerly to take you out,
And not to kiss you."

I. ii. 379. **Whist**; silent. Note the example of the participle absolute corresponding to the ablative absolute in Latin. Without the elision, the line would read, "the wild waves being *whist*." The word is common in Elizabethan literature. It was probably an interjection enjoining silence by the sound, and as such is used by Dekker in one of his finest plays—"*Whist*, my master, *whist*." Many writers have used it in the sense of silenced, as by Spenser in the *Canto of Mutability*, VII. 59, "So was the Titaness put down and *whist*;" and by Milton in the *Ode on the Nativity*, l. 64,—

"The winds with wonder *whist*
Smoothly the waters kist."

It is even used as a verb in the sense "to be silent," as in the *Mirror for Magistrates* ("The other nipt so nie, that *whist* I could not"); while in Surrey's Translation of Virgil he renders the opening words of the Second Book of the *Æneid* "conticuere omnes"—"they *whisted* all with fixed face intent." Finally the word occurs as an adjective, as in Marlowe's *Hero and Leander*, Bk. I. l. 346,—

"Upon a rock and underneath a hill,
Far from the town where all is *whist* and still."

While Lyly, in *Euphues and his England*, writes: "So that now all her enemies are as *whist* as the bird attagen" (Dial. V. 3). We give these examples at length because the word is still in use in Scots in an imperative form of the verb. "Wheesht ye now" = "be silent."

I. ii. 380. **Foot it featly**; step it nimbly. "It" is sometimes used indefinitely (as here) as the object of a verb without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of, as "Courage, father, fight it out" (*3 Henry VI.*, I. iv. 10), or "I cannot daub it further" (King Lear, IV. i. 54); also "*to queen it*" (*Henry VIII.*, II. iii. 87); "*to prince it*" (*Cymbeline III.*, iii. 85); and "Angelo *dukes it* well" (*Measure for Measure*, III. ii. 100). "It" is therefore often added to nouns or words that are not generally used as verbs to give them the force of verbs. *See* Abbott on this subject. As late as Pope the construction was in vogue:—

"Whether the charmer *sinner it* or *saint it*,
If folly grow romantic, I must paint it."
(Pope, *Moral Essays*, II. 15.)

I. ii. 383. Stage-direction "dispersedly" means from various quarters, or parts of the stage.

I. ii. 385. **Chanticleer**; *cf.* Chaucer, the *Nonne Prestes Tale*, the story of the poor widow's farmyard,—

> "In which sche had a cok, hight Chaunteclere."

I. ii. 386. **Cock-a-diddle-dow**; the crow of a cock would be imitated behind the stage. "Crowing" was formerly a highly-valued accomplishment.

I. ii. 392. **Passion**: here used in the primitive sense of the word, "suffering"—"grief," from Lat. *patior, passus, pati*, depon. verb, to suffer.

I. ii. 396. **Fathom**; not "fathoms," as some editors have suggested. All scales of weights and measures keep the singular form throughout as "five stone four," "four foot six." *Cf.* Coleridge's *Ancient Mariner* ("Under nine fathom deep").

I. ii. 399. **Nothing of him**, etc. Note the elision of "there is" before nothing. This figure was a favourite one with Shakespeare. *Cf. Measure for Measure*, IV. ii. 90 ("Seldom [it is] when the steeled gaoler is the friend of men"); also in Sonnet No. 64:—

> "Since [there is neither] brass nor stone, nor earth, nor boundless sea,
> But sad mortality o'ersways their power."

I. ii. 405. **Ditty**: among us is applied to both the words and music of the piece; here it, in accordance with Elizabethan usage, refers only to the former. *Cf.* Bacon, *Essays* [edition, Arber's *Harmony of the Essays*, p. 539], "The Ditty high and tragical, not nice and dainty"; while in Massinger's *Guardian* (IV. ii. 48) we read "a well-penn'd ditty," as applied to the song sung by Juno and Hymen.

I. ii. 405. **Remember**; commemorate, record. *Cf.* 1 *Henry IV.*, V. iv. 101,—

> "Thy ignominy sleep with thee in the grave,
> But not remembered in thy epitaph."

I. ii. 407. **Owes**; "possesses," "associated with."

I. ii. 408. **Fringed curtains**; a very favourite figure of the Elizabethan dramatists. *Cf.* "her fringed eyne" in Lyly's *Campaspe*, also in *Pericles*,—

> "Her eyelids cases to those heavenly jewels
> Which Pericles hath lost.
> Begin to part their fringes of bright gold."

I. ii. 415. **Canker**; canker-worm. The meaning of the passage is, "were it not for the effect on him of grief, which is the canker-worm of beauty, he might be called a goodly person." *Cf. King John*, III. iv.

82 ("Now will canker sorrow eat my bud"). The word was also used for the common wild rose or dog-rose (*Cynosbaton*). *Cf. Much Ado About Nothing*, I. iii. 27 (I had rather be a *canker* in a hedge than a rose in his grace").

I. ii. 416. **Goodly**; handsome. *Cf.* 1 Sam. ix. 2 ("Saul a choice young man and a goodly: also strong and of great stature." Also 2 Sam. xxiii. 21 ("Benaiah slew an Egyptian, a goodly man"); *Comedy of Errors*, I. i. 51 ("A joyful mother of two goodly sons").

I. ii. 420. **Spirit, fine spirit**. *Cf. Midsummer Night's Dream*, II. i. 148 ("My gentle Puck") for the synonymous meaning to "fine" here used.

I. ii. 421. **Most sure**; assuredly. *Cf.* the remarkable resemblance between Virgil's *Æneid*, Bk. I. l. 328, "*O, Dea certé*," etc., and this passage. Certainly Shakespeare must have had it in his mind.

I. ii. 425. **Bear me here**; conduct myself while here. *Cf. Much Ado About Nothing*, I. i. 13 ("He hath borne himself beyond the promise of his age").

I. ii. 429. **I am the best of them**; I am chief or king of those who use this speech. Ferdinand believing his father to have been drowned, of course considered himself, as the former heir-apparent, now King of Naples.

I. ii. 430. **Were I but where 'tis spoken**; if I were at Naples.

I. ii. 432. **A single thing**; this whole speech is a play upon the idea that he who speaks and the King of Naples are one and the same individual.

I. ii. 438. **Brave son**; Antonio, the usurping Duke, has no son in the play. This may be an error which has crept in from the novel or older play on which *The Tempest* was founded.

I. ii. 438. **The Duke of Milan**; note that the emphasis must fall on the definite article *the*, *The* Duke (*i.e.*, the real Duke as distinguished from the usurping Duke) of Milan, etc.

I. ii. 439. **Braver**; note the difference between the word *brave* in the preceding line and its use here. In the former case it refers to the purely masculine attribute of courage, in the latter to the general attribute of moral worth. *Cf.* a similar distinction in *Troilus and Cressida*, I. ii. 207-220.

I. ii. 439. **Control**; confute, contradict or silence thee. *Cf. Ode on the Nativity*, l. 228 ("Our Babe . . . can in his swaddling bands control the damned crew").

I. ii. 441. **They have changed eyes**; exchanged love-looks. *Cf. Antony and Cleopatra*, III. xiii. 156,—

> "To flatter Cæsar would you mingle eyes
> With one that ties his points."

Also Ben Jonson's famous lyric, "Drink to me only with thine eyes." As

regards love at first sight, Shakespeare immortalised in *As You Like It*, III. v. 83, the last line of Marlowe's noble couplet in *Hero and Leander*, 1 Sestiad, ll. 176-177,—

> "Where both deliberate the love is slight,
> Whoever loved that loved not at first sight."

I. ii. 443. **You have done yourself some wrong**; you have made a mistake. Prospero is speaking sarcastically; he means to say Ferdinand in claiming to be King of Naples does not err on the side of over-humility. *Cf. Merry Wives of Windsor*, III. iii. 221 ("You do yourself mighty wrong, Master Ford").

I. ii. 451. **Uneasy**; something more than the opposite of easy is meant here: obstacles must be thrown in the way of Ferdinand winning Miranda, and he must win her at the cost of suffering, lest he under-rate the prize.

I. ii. 457. **Ill**; here used as an adjective in the sense of morally bad. Its adjectival use in this has become almost entirely obsolete. *Cf.* Bacon, *Essays* (Arber's *Harmony* Edition), No. XLV. l. 7 ("He that builds a faire house upon an ill seat committeth himself to prison"). The adjective is now wholly relegated to denote sickness of mind or body.

I. ii. 457. **There's nothing . . . can dwell**; note the omission of the relative pronoun here, and in this connection *cf.* note on l. 341. *See* Abbott, § 244.

I. ii. 457. **In such a temple**: *cf.* 1 Corinthians vi. 19 ("Know ye not that your body is the temple of the Holy Ghost"); also John ii. 21 ("He spake of the temple of his body."

I. ii. 461. **Manacle**; in Elizabethan times the fetters and chains used were of the most burdensome character. *See* Glossary.

I. ii. 463. **Fresh brook muscles**; all the editions read *muscles* for *mussels*, yet the latter form was in use in the sixteenth century. Fresh-brook mussels are very insipid, but not injurious as some writers assert.

I. ii. 468. **He's gentle and not fearful**; he is of gentle birth, and therefore (presumably) no coward.

I. ii. 469. **My foot my tutor**; my inferior, or my dependant, to teach me, meant of course as a feigned rebuke to Miranda. *Cf.* Lyly's *Euphues*

and his England (Arber's Edition), p. 261 ("Then how vaine is it Euphues too mylde a worde for so madde a minde that the foote should neglect his office to correct the face"); also *Timon of Athens*, I. i. 94 ("mean eyes have seen the foot above the head").

I. ii. 471. **Come from thy ward**; drop thy guard, or lower thy sword-point. *Cf. The Winter's Tale*, I. ii. 33 ("he's beat from his best ward").

I. ii. 472. Stick; his wand.

I. ii. 478. **There is**; another example of a singular verb preceding a plural subject. *Cf.* note on I. ii. 399.

I. ii. 480. **To the most of men**: to most men, the "to" being equivalent to "compared to," as in *Cymbeline*, III. iii. 26 ("No life to ours").

I. ii. 484. **Nerves**; sinews. *Cf. Hamlet* I. iv. 83 ("As hardy as the Némean lion's nerve").

I. ii. 486. **My spirits as in a dream**; another remarkable resemblance is visible here to Virgil's *Aeneid*, XII. 908 ff. ("Ac velut in somnis, oculos ubi languida pressit").

I. ii. 493. **It works**; referring to his plan for the union of Miranda and Ferdinand.

I. ii. 499. **Exactly do all points of my command**; carry out strictly my orders to the minutest detail. *Cf. Measure for Measure*, III. i. 254 ("Agree with his demands to the point").

ACT II

Scene I. This act is occupied with the search of Alonzo for his son, and with the meeting of Stephano and Trinculo with Caliban.

II. i. 1. **Beseech**; *cf.* Act I. Sc. ii. 473. An example of the elision of the first personal pronoun; prithee is another example of the same. *Cf. The Winter's Tale*, I. ii. 264 ("Beseech your Grace").

II. i. 5. **Merchant . . . merchant**; note the use of the same word in two different senses. In the first it refers to the vessel and should read "merchantman," in the latter to the owner of the cargo. *Cf.* Marlowe, *Tamburlane* (Pt. I.), Act I. Sc. ii. 194:—

> "And Christian merchants that with Russian stems
> Plough up huge furrows in the Caspian Sea."

II. i. 8, 9. **Weigh our sorrow with our comfort**; weigh our sorrow against our comfort; that is to say, set the one over against the other. *Cf. Timon of Athens*, I. ii. 222 ("I weigh my friend's affection with my own").

II. i. 10. **Sebastian and Antonio** are men whose hearts are quite untouched by any of the better influences towards good. They display a

callous indifference to every sentiment that does not affect their own selfish interests.

II. i. 10. **Cold porridge**; a phrase to denote something very distasteful. Porridge, which has been so intimately associated with Scotland, was formerly applied to any "mess" that was thicker than soup. There were such dishes mentioned as plum-porridge, currant-porridge and the like. Nash, in *Haue With You to Saffron Walden*, says, "If I had tasted of his beife and porredge at Trinity Hal as he desired" (p. 137, Grosart's Edition); and Dekker, in the *Gul's Hornbook*, describing the diet of the Saturnian age, says, "It was like their attire, homely, a sallad and a mess of leeke-porridge" (p. 211).

From the collection belonging to the late R. Bernal.

II. i. 12, 13. **Watches that struck the hours**; many of these "striking watches" are still in existence. They were made by Peter Hele or Heele of Nuremberg, the invention dating about the year 1510. The famous "Memento-mori watch" in the form of a skull, presented by Mary Queen of Scots to Mary Seaton of the house of Wintoun—one of the celebrated "four Maries"—is a striking watch. It is a curious fact that watches were seen in Scotland before they were known in England, the reason of that being the intimate connection of the former with France. They were, however, known in England in the reign of Henry VIII. and were in general use early in Elizabeth's reign.

II. i. 15. **One**; Sebastian begins to count the strokes of the watch of Gonzalo's wit. **Tell**; he urges his friend Antonio to join him in counting or "telling." We still retain this use of the word in the "teller" of a bank, and the "tellers" in connection with Parliamentary divisions.

II. i. 18, 19. **Dollar . . . dolour**; Shakespeare had a fondness for this pun. He had previously used it in *King Lear*, II. iv. 54 ("Thou shalt have as many *dolours* for thy daughters as thou canst tell in a year").

II. i. 20, 21. **Truer . . . wiselier**; for "more truly" and "more wisely," the comparative form of the adjective used for that of the adverb.

II. i. 28. **Which of her or Adrian**; a very involved construction. As Mr Aldis Wright says, it is difficult to say what the irregularity is a departure from. It might be (1) Which of them, he or Adrian; (2) which, he or Adrian. An analogous construction occurs in *Midsummer Night's Dream*, III. ii. 337 :—

"Now follow, if thou darest, to try whose right
Of thine or mine, is most in Helena."

II. i. 30-36. The wit here seems to be made purposely very forced in character, to throw into unpleasant relief the heartlessness of Sebastian, the king's brother, and Antonio, one of his chief courtiers, in jesting in the very presence of the monarch sorrowing over the supposed death of his son.

II. i. 41. **Temperance**; temperature: a curious example how the signification of a word has changed. *Cf. Arcadia*, Bk. I. ("the balmie temperance of the zephyrs").

II. i. 52. **Lush and lusty**; luxuriant and strong; the first adjective referring to the quantity, the latter to the quality of the vegetation. In Golding's *Ovid* the following line occurs, "Shrubs lush and almost like a gristle." *Lusty* used sometimes to be written "lustick," and Steevens quotes the line, "What all lustick and frolicksome," from *The Witches of Lancashire*. Spenser has "lustyhed," "Like a young squire in loves and lustyhed" (*Faërie Queen*, I. ii. 3); so has Drayton, "And do despise both love and lustyhed" (*Eclogues*, No. 7), while the name of the well-known Morality Play, *Lusty Inventus*, exemplifies the gradual change of the meaning of the word to its present signification.

II. i. 56. **He misses not much**; he is not *very* far wrong; an ironical speech. *Cf.* Act I. Sc. ii. 443.

II. i. 60. **Vouched**; warranted. *Cf. All's Well that Ends Well*, I. ii. 5 ("A certainty vouched from our cousin Austria").

II. i. 63. **Glosses**; "gloss" or "glossiness." This is of course a verification of Ariel's words in Act I. Sc. ii. 218.

II. i. 65-67. **Pockets . . . pocket up**; a play on the words. We would, in our idiom of to-day, drop out the "up," as for example, "to pocket an affront."

II. i. 69. **Afric**; Shakespeare preferred the form Afric to Africa. In the five times he uses the name in his works he only once uses the form Africa.

II. i. 75. **Paragon**; a pattern of supreme excellence; used among the Elizabethans as a noun, an adjective and a verb. As an example of the first, other than the above, there is the well-known instance in Hamlet's eulogy on man, *Hamlet*, II. ii. 320 ("the paragon of animals"); as an adjective, a good example occurs in Chapman's *Iliad*, II. 354 ("Ithacus the Sixth, in counsel paragon to Jove himself"); while Milton's *Paradise Lost*, X. 426, supplies us with an instance of its use as a verb ("by allusion called of that bright star to Satan paragoned").

II. i. 75. **To their queen**; as their queen. This idiom frequently

occurs in Scripture, Luke iii. 8 ("We have Abraham to our father"). *Cf.* also *Richard II.*, IV. i. 308 ("I have a king here to my flatterer").

II. i. 76. **Dido**, Queen of Carthage—near the site of which the modern Tunis is built—received Æneas after the fall of Troy and shewed him great kindness. She fell in love with him, and fain would have married him and made him king over her country. But he sailed away to Italy, and Dido committed suicide through sorrow at her desertion. Marlowe wrote a drama on the subject, in which he was assisted by either Nash or Peele.

II. i. 82. **The miraculous harp**; a reference to the harp of Amphion, whose notes caused the stones to shape themselves into the walls of Thebes. *Cf. Horace de Arte Poetica*, 394, 6 ("Dictus et Amphion, Thebanae Conditor urbis saxa movere sono testudinis"); or the allusion might be to the harp of Apollo, which raised the walls of Troy (*cf. Ovid Heroides*, xvi. 170, and Tennyson's *Œnone*, 39), or finally to Orpheus.

II. i. 100. **Bate. I beseech you**; an Elizabethan phrase. Equivalent to such expressions of incredulity among us as "draw it mild." "Bate me an ace" was the current phrase to express disbelief in any statement. *Cf. Damon and Pithias*, I. 224 ("Nay there, bate me an ace, quoth Boulton"). *I beseech you:* note the use here of the pronoun and its absence in Act I. Sc. ii. 473 and Act II. Sc. i. 1.

II. i. 102. **Doublet**: the tunic worn by Elizabethans over their other clothing: it was usually "slashed" (inlaid with velvet or gold cord) and embroidered. *Cf.* Beaumont and Fletcher's *Valentinian*, II. 2, 41 ("their gilded doublets.")

II. i. 107. **The stomach of my sense**; against my inclination to hear them.

II. i. 109. **Rate**; reckoning or estimation.

II. i. 115. **He trod the water**; "to tread water" is still a practice among swimmers.

II. i. 118. **Contentious**; tumultuous.

II. i. 118. **Oared himself**; literally rowed himself; an apt description of a swimmer's battle with the waves. Pope, *Odyssey*, XVI. 247 ("What blessed hand have oared thee on thy way?").

II. i. 120. **Wave-worn basis**; the shelving rocks crannied and hollowed out by the action of the surge.

II. i. 121. **I not doubt**; note the curious position of the negative, and the omission of "do." In early English the tenses were indicated by inflections, so that the use of "do" was not required. But as the inflectional endings were gradually discarded, "do" became necessary and was increasingly employed by writers of the age of Henry VIII., Elizabeth and James. But oftentimes, as here, the older usage was reverted to. Later

on, however, a rule came into observance that either the verb or the auxiliary part of it must precede the negative. This may have been due to the older English negative "ne" generally preceding the verb, and being often supplemented by a negative adverb, *nawicht*, *nawt*, *noht* (all different forms of naught [no *whit*] or not) coming after the verb. *Cf.* Chaucer's *Canterbury Tales*, l. 74 ("His hors weren goode, but he *ne* was nat gay"). Not is often found in early English and Anglo Saxon between the subject and the verb. *Cf.* Act V. Sc. i. 38 ("Whereof the ewe not bites"); also Act V. Sc. i. 113 ("As late I have been I not know"); and Act V. Sc. i. 303. For examples from other writers *cf.* Ben Jonson *On Shakespeare* ("Neat Terence, witty Plautus, now not please") and Beaumont *On Ben Jonson* ("Hear you bad writers and though you not see").

II. i. 126. **At least**; in the correct prose idiom of to-day this adverbial phrase would stand between "is" and "banished," *i.e.*, "Where she is at least banished from your eye though not from your heart."

II. i. 127. **Who**; an example of the personal relative used with a neuter antecedent "eye."

II. i. 130. **Weigh'd between loathness**; equally balanced in mind between reluctance to leave Naples and desire to obey her father.

II. i. 130. **Loathness**; disinclination. *Cf. Cymbeline*, I. i. 108 ("As long a term as yet we have to ve, the loathness to depart would grow").

II. i. 131. **Which end o' the beam should bow**; a very difficult passage owing to the omission of the nominative. This is common in Shakespeare, especially with "has," "is," "was," etc. The best emendation would be to insert "she'd" (for *she would*) in place of should. *Cf.* a similar case, *Henry VIII.*, V. i. 34, where "*he*" must be inserted before "is made."

> ". . . As for Cromwell,
> Beside that of the jewel-house, is made
> Master-o'-the-rolls."

II. i. 133. **Mo**; is used both as adjective and adverb. *Cf.* Act V. Sc. i. 234. Also *Henry VIII.*, III. ii. 5 ("You shall sustain moe new disgraces"). *Cf.* Numbers xxii. 15 (in the 1611 version) ("Balak sent princes moe and more honourable").

II. i. 135. **Dear'st o' the loss**; the heaviest part of the loss. This adjective *dear* presents many difficulties in the complete change of meaning it has undergone. "Expensive" seems to have been its first meaning, whence it was applied to anything highly valued or beloved. The Greek adjective φίλος exhibits the same change of meaning. Shakespeare often in the same play has two different meanings. *Cf. Hamlet*, III. ii. 68 ("Since my dear soul was mistress of her choice"); and Act I. Sc. ii. 182 ("Would

I had met my dearest foe in heaven"). Ben Jonson has "Put your known valours on so dear a business" (*Cataline*, I. i. 437), and Beaumont and Fletcher, "You meet your dearest enemy in love with all his hate about him" (*Maid in the Mill*, II. ii. 70).

II. i. 138. **And time to speak it in**; *i.e.*, "opportune time."

II. i. 139. **Very well**: we must read "said" after "well." It is Sebastian's ironical approval of Gonzalo's rebuke.

II. i. 140. **Chirurgeonly**; surgeonlike; alluding to Gonzalo's reference to the surgical treatment of a sore.

II. i. 142-159. This description by Gonzalo of his "Ideal Commonwealth" bears a remarkable resemblance to the passage in Florio's *Montaigne*, Bk. I. Chap. xxx., "Of the Caniballes":—"It is a nation, would I answer Plato, which hath no kind of traffike, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politike superioritie; no use of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle: no respect of kindred but common, no apparell but natural, no manuring of lands, no use of wine, corne or mettle. The very words that import lying, falsehood, treason, dissimulations, covetousnes, envie, detraction and pardon were never heard of amongst them . . . furthermore they live in a country of so exceedingly pleasant and temperate situation . . . that it is verie rare to see a sick bodie amongst them."

II. i. 143. **Plantation**; here refers to the settlement of the land by colonists.

II. i. 152. **Bourn**; limit.

II. i. 152. **Tilth**; tillage, husbandry. *Cf. Measure for Measure*, I. v. 44 ("Expresseth his full tilth and husbandry").

II. i. 160. **Endeavour**; labour.

II. i. 163. **It own kind.** *Cf.* note on Act I. Sc. ii. 95; *foison*, abundance, still in use in the Scots word *fushion*, energy, and the adjective *fushionless*. In Westmoreland the dalesmen until recently talked of a "fizenful season," a season of plenty. *Cf.* De Quincey's paper (not republished) in the *Westmoreland Gazette* for 1819-1820

II. i. 169. **Golden age**; the era when universal happiness prevailed, when the earth without tillage yielded her fruits, and when men lived in peace and amity. Hesiod mentions five ages: the Golden—simple and patriarchal; the Silver—voluptuous and godless; the Brazen—warlike, wild and violent; the Heroic—an aspiration towards the better; the Iron—in which justice, piety and faithfulness had vanished from the earth. Ovid and Virgil make the Golden Age in Italy the Saturnian epoch, when Saturn ruled the land. Hence the name has been applied to any age in a country's history when the greatest prosperity prevailed.

II. i. 171. **Talk nothing**; talk nonsense. *Cf. Merchant of Venice*, I i. 114, where Gratiano is said to "speak an infinite deal of nothing."

II. i. 173. **Minister occasion**; give them a subject for the exercise of their wit. *Cf. Twelfth Night*, I. v. 88 ("Unless you minister occasion to him he is gagged"); also Overbury's *Characters* ("He makes his time an accomplant of his memorie and of the humours of men weaves a net for occasion").

II. i. 181. **Flatlong**; applying the broadest side to the object; *flatling* is the other form of this word. "Fell to the ground and lay *flatling* there a great while" (North, *Plutarch*, p. 892).

II. i. 183. **Sphere**; orbit. *Cf. Midsummer Night's Dream*, II. i. 7 ("Swifter than the moon's sphere").

II. i. 184. Stage direction, **Enter Ariel (invisible) playing solemn music.** Actors who were invisible wore a garment of a peculiar kind of gauzy network material which certainly imparted an indistinctness to the outlines of the figure. The face was often painted white. *Cf.* Collier and Meyrick.

II. i. 185. **A-batfowling**; note the "a-," which is a fragment of the prepositional form *on* or *an*. We still retain it in such words as "alive," "awake," etc.; also "on foot," "on sleep." But fowling was a familiar term for securing birds by other methods than that described in old books on "Fowling," which consisted in waving torches attached to long poles on a dark night among the groves in which the birds were roosting. The poor things, startled out of sleep, flew towards the lights and were struck down by beaters told off for the purpose.

II. i. 187. **Adventure my discretion**; imperil my reputation for discretion.

II. i. 189. **Very heavy**; note the difference between the word "heavy" here and where it occurs in l. 194. In the former case it is used predicatively, in the latter it is used proleptically or anticipatively; that is to say, the means employed to achieve the result stand for the result itself. *Cf. Midsummer Night's Dream*, III. ii. 84:—

> "So sorrow's heaviness doth heavier grow
> For debt that bankrupt sleep doth sorrow owe."

Also in this connection note *Macbeth*, II. ii. 36:—

> "Methought I heard a voice cry 'Sleep no more,' etc."

II. i. 201. **Sink**; the simple form of the verb used for what is termed the factitive form, "what doth it not make our eyelids sink." Note also the elision, "I find not myself disposed," for, "I do not find myself disposed."

II. i. 207. **Speaks thee**: speaks to thee, summons thee. *Cf. Antony and Cleopatra*, II. ii. 102 ("The present need speaks to atone you"); also *Macbeth*, IV. iii. 159 ("Sundry blessings hang about his throne that speak him full of grace").

II. i. 216. **Wink'st thou**: sleepest thou. A similar meaning is attached to wink in *Sonnets*, xliii. 1 ("When most I wink then do mine eyes best see"); also *Two Gentlemen of Verona*, I. ii. 139 ("I see things too, although you judge I wink").

II. i. 220. 221. **If heed me: which to do trebles thee o'er**: note the ellipsis—"If you heed me, which if you do, it will make you thrice as great as you are."

II. i. 221. **I am standing water**; the whole passage, from l. 220-228, is metaphorical, the figure being taken from the action of the tides. The present phrase means that Sebastian is like the tide at full high water when it is neither ebbing nor flowing. By that he means to convey the idea to Antonio, that he is quite satisfied with his position and has no wish to be thrice as great.

II. i. 220 ff. Ebbing men are often to blame for their own declension, owing to either fear or sloth deterring them from taking occasion by the hand.

II. i. 229. **The setting of thine eye**: the fixed look of thine eye. *Cf.* "with sad set eye" (*Lucrece*, l. 1062). Note the verb in the plural with the singular noun. *Cf.* a like construction in Acts i. 15 ("The number of the names together were about an hundred and twenty"), and *Love's Labour's Lost*, IV. iii. 345. *Cf.* notes on I. ii. 399 and 478.

II. i. 230. **A matter**: an important communication. *Cf. The Winter's Tale*, IV. iv. 859 ("There may be matter in it").

II. i. 231. **Throes thee**; tortures thee.

II. i. 232. **Weak Remembrance**: subject to the loss of memory incident to old age: **as little memory**: as little remembered.

II. i. 234. **earth'd**: buried. *Cf.* Massinger, *Fatal Dowry*, II. i. 129:—

> "My root is earth'd, and I a desolate branch
> Left scattered in the highway of the world."

II. i. 235. **Only professes to persuade**; this is evidently a satirical allusion to Gonzalo's office as "Counsellor."

II. i. 238. **As he that sleeps here, swims**; as *that* he that sleeps here, etc., the "he" of course being Alonzo.

II. i. 242. **A wink beyond**: an iota beyond. This meaning is also expressed by Nash in *Haue With You to Saffron Walden* (*Works*, Grosart's Edition, Vol. III. p. 175), "Exprest in his countenance the least wincke of dislike of them."

II. i. 243. **But doubt**; cannot but doubt.

II. i. 247. **Ten leagues beyond man's life**; the furthest conceivable distance; "at the back of beyond," to quote the old proverb. Antonio wishes to convey the idea that Claribel is so very far away as to be no longer a possible factor in the problem of the succession.

II. i. 248. **Post**; may be regarded here as either a noun or an adjective. As the former it would mean a "messenger," as the latter, "swift" or "speedy." *Cf.* the old proverb, "Bad news rides post, but good news stops to bait"; and Webster, *Duchess of Malfi*, III. ii. 245:—

> "Wealth that comes in God's name comes slowly;
> but when he's sent
> On the devil's errand, he rides post."

II. i. 250. **Rough and razorable**; until babes have had time to grow to manhood.

II. i. 250-253. **She that . . . is prologue**: a very ambiguous passage. Many emendations have been proposed. Perhaps the best is Singer's "She, from whom coming we all were sea-swallowed; some were cast again, and by that destiny" (*i.e.*, that same destiny by which we were cast ashore) "spared to perform an act whereof what's past is prologue."

II. i. 254. **In yours and my discharge**; note the construction: the verb "is" must be supplied from the preceding line, agreeing with the infinitive clause, "what to come," as its subject. **Discharge**; in your care and mine to discharge. For an analogous use of the pronouns *cf.* Act III. Sc. iii. 93 of this play ("his and mine loved darling").

II. i. 259. **Measure us**; measure us (the cubits) by once more traversing us.

II. i. 262. **There be that**: note the construction for "there are those that," and compare it with Horace, *Odes*, I. i. 3:—

> "Sunt quos curriculo pulverem Olympicum
> Collegisse juvat."

II. i. 263, 264. **Prate as amply and unnecessarily**; as perpetually and as purposelessly.

II. i. 266. **A chough of as deep chat**; a jackdaw able to chatter as profoundly. *Cf. All's Well that Ends Well*, IV. i. 22 ("Chough's language gabble enough, and good enough").

II. i. 269. **Your content**; your inclination.

II. i. 270. **tender**; regard. *Cf. As You Like It*, V. ii. 77 ("By my life I do, which I tender dearly").

II. i. 273. **Feater**; more becomingly.

II. i. 275. **But for your conscience**: but as regards your conscience.

II. i. 276. **Kibe**; a sore on the heel. *Cf. Hamlet*, V. i. 153 ("The toe of the peasant comes so near the heel of the courtier that he galls his kibe").

II. i. 279. **Candied be they and melt**: whether the twenty consciences were congealed by being as it were powdered over with sugar, and thereby rendered stiff and insensible, or were meltingly sensitive to impressions, was all one to Antonio, for such effects would not induce him to pay heed to remonstrances or molestations that might urge the resignation of his usurped honours.

II. i. 282. **If he were . . . dead**: the meaning of this line is somewhat obscure, owing probably to the actor being intended to indicate by motions the fuller signification of the passage. The sense runs, "If your brother were really in that state in which at present he seems to be, sleep and death being so similar."

II. i. 284. **Doing thus**: here the actor would of course indicate by a motion the act of stabbing.

II. i. 285. **Wink**; slumber. *Cf.* note on l. 216.

II. i. 286. **This ancient morsel, this Sir Prudence**: a satirical allusion to Gonzalo. *Cf. Merchant of Venice*, I. i. 93 ("I am Sir Oracle").

II. i. 288. **Suggestion**; believe what they are required to believe as readily as a cat laps milk. Then in the next line Antonio sums up their character in another pithy aphorism, "They'll tell the clock to any business that we say befits the hour," *i.e.*, they'll be ready at any hour to do what we tell them must be done at that precise time.

II. i. 296. **To fall it**; note this construction, the conversion of an intransitive into a transitive verb. This is common in Shakespeare. *Cf. Richard III.*, V. iii. 135 ("Think on me and *fall* thy edgeless axe"); also *2 Henry VI.*, III. ii. 100 ("Thy flinty heart might *perish* Margaret"); and *Taming of the Shrew*, Ind. ii. 13 ("Heaven *cease* this idle humour in your honour").

II. i. 298, 299. **You . . . them**; note the change of address from apostrophe to soliloquy. Ariel when he enters is addressing the slumbering Gonzalo: he then faces the audience and explains the situation to them by soliloquising.

II. i. 301. **Open-eyed conspiracy**; watchful conspiracy, as personified in Sebastian and Antonio.

II. i. 302. **His time doth take**; grasps the opportune moment. *Cf.* Ecclesiastes iii. 1 ("There is a time to every purpose").

II. i. 306. **Sudden**; prompt. *Julius Cæsar*, III. i. 19 ("Casca be sudden").

II. i. 308. **Drawn**; the passive participles used as epithets to describe the state which would be the result on the active verb. *Cf.* Abbott, 374.

II. i. 311. Note this line; it is a fine example of a "false Alexandrine line." A true Alexandrine should have six accents, but these are rarely found in Shakespeare. The present line has only five and a slurred foot. Take any specimen at random from Dryden, say l. 638 of Pt. III. of the *Hind and Panther*. Let us scan it to bring out the difference:—

"To show/the change/of winds, with his/prophe/tic bill/."

Now scan the line in *The Tempest*,

"Ev'n now/we heard/a hol/low burst/of bel/low-ing/."

The line ends with a double or feminine ending, which of course cannot take rank as a full foot.

II. i. 317. **A humming**; of course refers to the song by which Ariel aroused Gonzalo.

II. i. 319. **Shaked**; owing to the tendency, as has been remarked, to omit the inflection *en*, the Elizabethan author frequently used the curtailed forms of past participles, "Have you *chese* this man" (*Coriolanus*, II. iii. 163). *Cf.* note of I. i. 93.

II. i. 321. **That's verily**; note the example of an adverb after the unsupported auxiliary; probably "said" should be supplied. *Cf.* "that's worthily" (*Coriolanus*, IV. i. 53), and "Lucius' banishment was wrongfully" (*Titus Andronicus*, IV. iv. 16).

II. i. 326-327. The only example of the rhymed couplet in the body of the play. We, of course, except the songs and the masque.

Scene II. This scene is occupied with the meeting of Caliban with Stephano and Trinculo, and the beginning of the conspiracy against Prospero by the "Powers making for evil."

II. ii. 3. **Inch-meal**; by inches. The suffix *meal* or *mele* is really historically a dative form in A.S., and the adverbs formed in conjunction with it may reasonably be regarded as datives which have lost their case-ending. In A.S. they end in *mælum*, as *sticcemælum*, "stitchmeal," or stitch by stitch. Chaucer has *stoundemele*, "hour by hour," from Ger. *Stund*, an hour—

"And hardily, this wind, that more and more
Thus *stoundemele* encresseth in my face."
(*Troilus and Cressida*, Bk. V. 673.)

Also *flokmele*, in crowds,

"... his peple bar so soore
That flokmeele on a day they to hym wente."
(*Canterbury Tales*, "Clerkes of Oxenford's Tale," Pt. I. l. 86).

In the *Book of Curtesye* of the 15th century the child is advised to go to the fountainhead and to read Gower, Chaucer and Occleve to get inspiration, as their followers only get the latter by *cantelmele*, by scraps. "Men gette it nowe by *cantelmele* and gleyne, here and there with besy diligence" (Oriel MSS., E. E. T. Soc.). Shakespeare has *limb-meal*, "Tear her *limb-meal*" (*Cymbeline*, II. iv. 147); while Tennyson in the "Holy Grail" has, "The beasts will tear thee piecemeal." "Meale" is still used in country districts for the quantity of milk given by a cow at one milking. *Cf.* Browne's *Britannia's Pastorals*, Song iv. p. 99,—

"Each Shepherd's daughter with her cleanly peale
Was come a-field to milk the morning's meale."

II. ii. 5. **Urchin-shows**; *see* note on Act I. Sc. ii. 326.

II. ii. 6. **Lead me like a firebrand**; referring to the *ignis fatuus* and Jack-o'-Lantern. *Cf.* Puck's doings in *Midsummer Night's Dream*, II. i. 39; III. i. 112.

II. ii. 9. **Mow**: make hideous contortions of visage, and grimaces. The word is used both as verb and substantive. Douce, in his *Illustrations of Shakespeare*, cites Harsnet's *Declaration of Impostures*, in which he refers to the Satanic "possession" of young girls. "They make anticke faces, girn, mow and mope like an ape, tumble like a hedge-hogge." *Cf.* also Marston's *Scourge of Villanie*, Sat. ix. l. 17,—

'O ideot tymes
When gaudy monkeyes mowe ore prightlie rimes."

II. ii. 10. **After**: afterwards: *which* is the more emphatic relative: *that* is more closely dependent on the antecedent, a natural result of its being less emphatic.

II. ii. 11. **Barefoot way**: the path along which I walk barefoot. *Cf.* the song in *The Winter's Tale*, IV. ii.,—

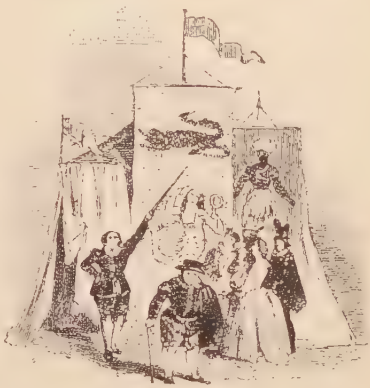
"Jog on, jog on the footpath way."

II. ii. 13. **Wound**; twisted about.

II. ii. 15. **Here comes a spirit of his and to torment me**; note the ellipsis after *and*. This is very common in Elizabethan writers. *Cf. King Lear*, III. ii. 74 ("He that has and a little tiny wit," *i.e.*, "he that has has a little and that a very little tiny wit"). In this passage of the text we must repeat the verb "comes" before "to torment."

II. ii. 21. **Bombard**; a large leathern vessel to hold liquor. (*See* Glossary for illustration.) *Cf.* Ben Jonson, *Masque of Augurs* ("Passing away the time with a cheat loaf and a bombard of broken beer"); while Falstaff (1 *Henry IV.*, II. iv. 497) is styled "that huge bombard of sack."

II. ii. 28. **Poor-John**; salted hake. *Cf.* Massinger, *Renegado*, I. i. 26 ("Command me to feed upon poor-John"); also *Don Quixote* (Shelton's translation), Ch. II. ("The host brought him a portion of evil watered and worse boiled poor-John").



II. ii. 29-34. **Were I in England now . . . dead Indian**; This fact (says Herford) is attested by the considerable Elizabethan literature of "strange beasts." In 1632, Sir H. Herbert, Master of Revels, granted a license to J. Seele "to shew a strange fish for half a year."—*Eversley Edition.*

II. ii. 33. **Give a doit**; the smallest possible coin. *Cf. Antony and Cleopatra*, IV. xii. 36 ("Monster-like, be shewn, for poor'st diminutives, for doits").

II. ii. 34. **Indian**; alluding probably to the American Indians brought home by the navigator Frobisher in 1577.

II. ii. 38. **Suffered**; Suffered death: in the same sense as in the Prayer-Book we read in the Apostles' Creed, "Suffered under Pontius Pilate"; also in the Nicene Creed, "Suffered and was buried."

II. ii. 42. **Shroud**; take shelter. *Cf.* Spenser, *Faerie Queen*, I. i. 6,—

> "Angry Jove an hideous storme of rain
> Did poure into his leman's lap so fast
> That every wight to shroud it did constraine."

Also in *Damon and Pithias*, § I. 186 ("I will shrowde myself secretly even here for awhile").

II. ii. 52. **Tang**; a twang, an unpleasantly shrill accent. *Cf. Twelfth Night*, II. v. 150 ("Be opposite with a kinsman, surly with servants, let thy tongue tang arguments of State").

II. ii. 60. **Salvages and men of Ind**: India was applied to all countries where the inhabitants were black. *Cf. Midnight's Log* prefixed to the 1734 edition of his works; also *A. You Like It*, III. ii. 91 ("From East to Western Ind").

II. ii. 63. **Proper**; lusty. Used ironically, because he who goes on "four legs" must be using crutches.

II. ii. 64. **Give ground**; retire.

II. ii. 69. **Should he learn**; should he have learned.

II. ii. 72. **H's a present**; his a fit present.

II. ii. 76. **After the wisest**; in the wisest manner.

II. ii. 78. **Go near to remove his fit**; it will very nearly remove his paroxysm of ague. Wine was supposed to be an infallible specific for ague.

II. ii. 80. **I will not take too much for him**: uttered ironically, as is indicated by the succeeding words, "He shall pay for him that hath him," *i.e.*, "that buys him."

II. ii. 83. **Trembling**; this was regarded as a sure sign of diabolic possession. Caliban of course was as yet ignorant of the tremor-giving properties of the bottle.

II. ii. 85. **Come on your ways**: this did not mean that he was to move from the place where Stephano found him, but merely to do what he was told and take a swig of the life-giving fluid; equivalent to our "Come now."

II. ii. 85, 86. **Here is that . . . cat.** The properties of liquor were an exhaustless theme among Elizabethans. Cat was a term of reproach. *Cf. Midsummer Night's Dream*, III. ii. 260 ("Hang off, you cat"). *Cf.* also the ancient proverb about "Liquor so old that it will make cats speak and men dumb."

II. ii. 93. **Delicate monster**; rare and precious monster.

II. ii. 98. **Amen**; equivalent to "good," "so be it," "that's enough."

II. ii. 102. **A devil and no monster . . . I have no spoon.** Alluding to the old proverb which goes back to the tenth century, "He needs a long spoon who sups with the devil." *Cf. Comedy of Errors*, IV. iii. 64 ("Marry he must have a long spoon that must eat with the devil"). Webster, *Devil's Law Case*, IV. 298 ("Here's a latten spoon and a long one to feed with the devil"). In the *Morality Plays*, the character representing the "Devil" and the "Vice" were made to sup from the same dish, each furnished with a huge spoon. *Cf.* Hone's *Mystery Plays*.

II. ii. 104. **Beest**; the verb was conjugated in the present indicative both singular and plural until about the time of the Restoration. "If thou beest" has the force of the subjunctive. Ben Jonson's *English Grammar* gives the following "singular" forms of the otherwise unused word "be"

as being in common use in his day.—*be*, *bëës*, *bëth*. The plural forms seemingly had all disappeared. *See* Ch. xviii. "Of the Second Conjugation."

II. ii. 109. **Thou are very Trinculo**; thou are indeed Trinculo, not a fiend or goblin assuming his likeness.

II. ii. 115. **Moon-calf**; a monstrous misshapen creature believed to be generated by the rays of the moon. In Holland's *Pliny* we read "a false conception called Mola, *i.e.*, a Moone-calfe, that is to say, a lumpe of flesh without shape, without life, and so hard withall that uneth (with difficulty) a knife will enter and pierce it either with edge or point."

II. ii. 126. **Sack**; a generic name given to several kinds of the white wines of Spain and the Canaries. Some derive it from the French adjective descriptive of its character, "*Un Vin Sec*"; others from Xeque, a town in Morocco where the wines were made; a third set of critics take the etymology from "Saccus," a wine skin. Markham, in the *English Housewife*, says, "Your best Sacks are of Seres in Spaine, your smaller of Galicia and Portugal. Your strong Sacks are of the Islands of the Canaries and of Malligo (Malaga)."

II. ii. 134. **Kiss the book**; an allusion to Trinculo's statement, "I can swim like a duck, I'll be sworn"; to which Stephano, with rough jocularity, says, "Swear to the truth of the assertion by taking a pull at the bottle."

II. ii. 142. **Man i' the moon.** There were many traditions as to the "Man in the moon." Mediæval and Elizabethan literature is full of them. The general supposition was that he was the Sabbath-breaker mentioned in Numbers xv. 32 who was gathering sticks. Others, however, supported the idea that he was Endymion, placed there by Diana (*see* Keat's *Endymion*); while some thought the lunar inhabitant was Cain or Isaac. There was also a legend of a "woman in the moon," *i.e.*, a witch who, during one of the aeriel equestrian pilgrimages on the humble broomstick, stopped to rest on one of the horns of the Moon, and was duly captured by the "Man" and retained as a wife. *Cf. Midsummer Night's Dream*, V. i. 136.

II. ii. 144. **Thy dog and bush**; imaginative individuals during the Middle Ages were able on a clear night to detect the bundle of sticks, the dog, the lanthorn, etc. of the man.

II. ii. 158. **Puppy-headed**; as the heads of puppies at birth are disproportionately large as compared with the rest of their body, and as the puppies themselves are stupid to a degree during the first few months of life, the allusion is an apt one when applied to Caliban, whose folly in making a god of the drunken Stephano excited Trinculo's ridicule.

II. ii. 172. **Pignuts**; earthnuts, whose roots spread out so much that if one attempts to pull the stem up they break off.

II. ii. 176. **Young seamews**: some editors here prefer the reading of the folios, "scamels." But this name is unknown to ornithological authorities, save as that of a bird, the female bar-tailed godwit, which is not a breeder among rocks. Taken all in all the reading "seamews" is better.

II. ii. 188 **Ca-caliban**; an evidence that the "brave liquor" had told on the "puppy-headed" wits of the "brave monster."

ACT III.

This Act presents all the principal characters of the drama, and is occupied with the further development of the "plan" of Prospero as regards the union of Ferdinand and his daughter; also with the hatching of the plot against his master by Caliban, and with the working out of Alonzo's repentance and atonement to Prospero.

SCENE I. The love scene between Miranda and Ferdinand.

III. i. 1. **There be some sports are painful**: note the omission of the relative again. The sentiment expressed in the line suggests *Macbeth*, II. iii. 55 ("The labour we delight in physics pain.")

III. i. 3. **Most poor**; poorest.

III. i. 4. **Point to rich ends . . . task**; note the omission of a foot here in the rhythm of the line. This is frequent when it arises from (1) emotion, (2) antithesis, (3) parenthesis, or (4) from the introduction of a relative clause, or a new statement.

III. i. 6. **Mistress which**; "which" used in preference to "that" for the sake of emphasis: **quickens what's dead**, gives new life to flagging spirits.

III. i. 11. **Sore injunction**; strict orders to complete the task under pain of a heavy penalty.

III. i. 13. **Like executor**: similar performer. Then Ferdinand awakens to the fact that he is losing time and says, "But I forget."

III. i. 21. **Safe**; another instance of the rhetorical figure, prolepsis, in other words, giving the anticipation of what an occurrence would effect, for the occurrence itself. He's safe; we are safe from interruption by him.

III. i. 31, 32. **Poor worm . . . shows it**; the language employed here unconsciously betrays traces of the dread that prevailed among all classes when the plague was of frequent occurrence. *Cf. Love's Labour's Lost*, V. ii. 419,—

> "Write, 'Lord have mercy on us' on those three;
> They are infected, in their hearts it lies;
> They have the plague and caught it of your eyes
> These lords are visited."

III. i. 32. **Wearily**: weary; note the adverb used for the adjective.

III. i. 37, 38. **Admired Miranda; indeed the top of admiration**: a play on Miranda's name, which being formed from *mirandus* (gerundive of *miror*) deserving to be admired.

III. i. 42. **My too diligent ear**; in Shakespeare, adjectives signifying effect are often used to signify the cause. *Cf.* "Two weak evils, age and hunger" (*As You Like It*, II. vii. 132).

III. i. 44. **With so full soul**; so unreservedly. *Cf. As You Like It*, I. ii. 9 ("Thou lovest me not with the full weight that I love thee").

III. i. 46. **Put it to the foil**; defeated it.

III. i. 52. **How features are abroad**; what the appearance of other people in the great world of mankind would be like she knew not. *Features* in the Elizabethan vocabulary meant general appearance, and was not confined to the face. *Cf.* Cowley, *Davideis*, Bk. II. 34,—

> ". . . With amazement strook,
> To see the strength, the feature and the grace
> Of his young limbs."

III. i. 57. **To like of**; note this construction. The "of" after "to like" is in all probability a result of the old impersonal use of the verb which was so favourite a form in Early and Middle English, "me liketh," "me pleaseth," "me hopeth." *Cf.* in this connection the line in *Antony and Cleopatra*, I. i. 62 ("I will hope of better deeds to-morrow"); also in *All's Well that Ends Well*, II. iii. 131 ("Thou dislikest of virtue for the name").

III. i. 62. **This wooden slavery**; the slavery as regards the logs of wood.

III. i. 62, 63. **Than to suffer the flesh-fly blow my mouth**; note the use of "to" in the case of the first infinitive, and its elision in the second. It is a common idiom in Shakespeare. *Cf. Henry V.*, II. iv. 103 ("Bids you deliver up the crown . . . and to take mercy"); also Psalm lxxxiv. 10 ("I had rather be a doorkeeper in the house of my God than to dwell in the tents of wickedness").

III. i. 69. **Kind event**; favourable result.

III. i. 70, 71. **If hollowly . . . mischief**; if I speak falsely cause what is meant to be for my advantage to turn to my hurt.

III. i. 74. **Fair encounter**; prosperous meeting.

III. i. 77. **Dare not**; dares not.

III. i. 78. **And much less take**; we must supply "dare" again before much, "and dare much less take," etc.

III. i. 79. **Die to want**; die for wanting, or if I want it.

III. i. 87. **Thus humble**: Ferdinand would be kneeling at the time.

III. i. 88, 89. **Ay, with a heart . . . freedom**: the meaning of this somewhat involved passage is, "ay, with a heart as eager to grant it as prisoner in bondage ever was eager after freedom."

III. i. 92. Prospero cannot feel surprised at a result which he had not only foreseen but planned to accomplish.

III. i. 94. **My book**; my magical incantations. *Cf.* Spenser, *Faerie Queen*, Bk. I. Ch. i. l. 36. The Enchanter Hypocrisy, as soon as the Red Cross Knight and Una are asleep,—

> "He to his study goes, and there amiddes
> His magick bookes and artes of sundry kindes
> He seekes out mighty charmes to trouble sleepie mindes."

SCENE II. The plot between Caliban, Stephano and Trinculo.

III. ii. 1. **Tell not me**: do not talk to me; spare your breath. Note the transposition of the negative. It is more emphatic, and in his drunken state Stephano seeks to be so.

III. ii. 2. **Bear up and board 'em**: the figure is that of a vessel approaching another with the intention of attacking it.

III. ii. 5. **Servant monster**: *Cf.* Ben Jonson's reference to this epithet in *Bartholomew Fair* ("If there be never a servant-monster in the Fair"). Elizabethans were fond of monsters of all kinds. *See* Topsell's *Historie of Four-footed Beasts*, from which we extract one engraving.

III. ii. 19. **My standard**; my standard-bearer.

III. ii. 29. **Thou deboshed fish thou**; the use of the two "thous" is a mark of contempt. **In case**; in fit temper.

III. ii. 40. **The next tree**; a euphemism for "you'll be hanged."

III. ii. 51. **Thou jesting monkey**; an allusion to Trinculo's vocation as a jester, and to his wearing the cap and bells.

III. ii. 61. **This thing dare not**; another reference to Trinculo's unwarlike appearance. Note the use of the substantive mood.

III. ii. 69. **What a pied ninny's this – thou scurvy patch**; pied = particoloured, and is another allusion to Trinculo's motley attire. The Elizabethan fools were distinguished by the variegated colours of their dress, which were arranged like patchwork. From this fact was derived the

generic name for a jester, "Patch." "*Pied*" means the same, viz., "as varied in colours as the 'pie'" the popular name for the magpie. *Cf.* 3 *Henry VI.*, V. vi. 48 ("Chattering pies in dismal discords sung").

III. ii. 73. **The quick freshes**; the bubbling springs of fresh water.

III. ii. 76. **Turn my mercy out of doors**; banish consideration for him from his mind.

III. ii. 77. **A stockfish**; dried cod. *Cf.* Ben Jonson's *Every Man in his Humour*, III. ii. 230 ("'slight, peace! thou wilt be beaten like a stockfish else").

III. ii. 84. **Out o' your wits**; Trinculo thinks that Stephano is in drink-delirium.

III. ii. 94. **There**; where.

III. ii. 97. **Wezand**; his windpipe. *Cf.* Spenser, IV. iii. 12 ("His weasandpipe it through his gorget cleft").

III. ii. 99. **Sot**; a fool, from Fr. *sot*, foolish. **Nor hath not**; note the double negative, here introduced for the sake of emphasis.

III. ii. 101. **Burn but his books**; only remember to burn his books and certain effects will result.

III. ii. 102. **Utensils**; implements. The accent here must be placed on the antepenultimate or first syllable to endure correct scansion.

III. ii. 104. **And that most deeply**, etc.: note the fact that the word "that" in this line is not the relative pronoun but the demonstrative. The relative is elided. The line in reality should read, "And that which we should most deeply consider is," etc. *Cf.* Ruth ii. 17 ("Beat out that she had gleaned" for "that which").

III. ii. 106. **Nonpareil**; without any peer or equal.

III. ii. 107. **My dam and she**; modern grammar would insist on reading "My dam and her."

III. ii. 113. **Save our graces**; supply "God" in front of "save."

III. ii. 125. **But while-ere**; but a short time ago. While was originally a noun meaning "time," with a genitive "whiles" signifying "of or during the time." While now means only "during the time when," but in Shakespeare and his contemporaries it meant, "Up to the time when." *Cf.* Abbott, § 137.

III. ii. 133. **The tune of our catch played by the picture of Nobody.** *See* Glossary, "Nobody." The allusion is evidently a topical one.

III. ii. 144. **Twangling**; clear, musical, an onomatopœic word imitating the sound.

III. ii. 158. **He lays it on**; alluding to the taborer; "he beats his instrument vigorously." *See* Glossary, "Tabor."

Scene III. The scene wherein Alonzo's repentance and atonement commence.

III. iii. 1. **By'r lakin**; by our ladykin or little lady. Meaning thereby the Virgin Mary. Such expressions survived the storm and stress of the Reformation. *Cf. Midsummer Night's Dream*, III. i. 14 ("By'rlakin, a parlous fear").

III. iii. 3. **Forthrights and meanders**; through straight and devious paths.

III. iii. 5. **Attach'd**; seized. *Cf. Henry VIII.*, I. i. 95 ("France hath flamed the league and hath attach'd our merchants' goods"). The literal meaning was to tack on.

III. iii. 12. **For one repulse**: because of one disappointment.

III. iii. 14. **Throughly**; thoroughly. *Cf.* Psalm li. 2 ("Wash me throughly from mine iniquity").

III. iii. 16. **Nor cannot**; "will not nor cannot," *i.e.*, neither will nor can.

III. iii 19. Stage direction, **The strange shapes bringing in a banquet, etc.** *Cf.* Milton's *Comus*, 691 ("Soft music, tables spread with all dainties"); also *Paradise Regained*, II. 337, the banquet which Satan spreads to tempt our Lord when He was an hungered in the wilderness. Finally compare the magic banquet furnished by Friar Bacon to the king and his guests in Greene's *Friar Bacon and Friar Bungay*.

III. iii. 21. **A living drollery**: a puppet show with living characters, if the contradiction in terms be admitted. *Cf.* Beaumont and Fletcher's *Valentinian*, II. ii. 20 ("I had rather make a drollery").

III. iii. 23. **Phœnix**; the mythical Arabian bird of which only one specimen could be alive at one time. After living 500 years, it erected for itself a funeral pyre which the sun ignited, and out of the ashes of the former bird sprang the new one. The phœnix was supposed to inhabit the tree of Knowledge of Good and Evil called Rasin on the site of the Garden of Eden. *Cf. Maundeville* and *The Phœnix and the Turtle*; also Pliny's *Natural History*, X. 2.

III. iii. 20. **Travellers ne'er did lie**; spoken satirically, alluding to the phrase "travellers' tales." *Cf.* Greene's *Mamillia*.

III. iii. 36. **Muse**; wonder at. The only place in Shakespeare where this intransitive verb is used transitively.

III. iii. 45. **Mountaineers dewlapped like bulls whose throats . . . flesh**; the disease of goitre so prevalent in the Tyrol may have given rise to this idea.

III. iii. 46. **Men whose heads . . . breasts.** *Cf. Sir John Maundeville's Travels* (Layard's Edition) Ch. XIX. ("In another Yle, toward ye Southe, duelled folk of foule Stature, and of cursed kynde, that have no

heades. Theyre eyes be in theyr Scholdres, and theyr mowthes be rownde shapen like ane horse shoo, amids theyr breasts; and in another Yle be Men withouten heades and theyr Eyes and Mowthes be behynde theyr scholdres." *Cf.* also *Othello*, I. iii. 144,—

> "The Anthropophagi and men whose heads
> Do grow between their shoulders."

III. iii. 48. **Each putter out of five for one**; a periphrasis or roundabout mode of expressing a traveller. It was usual for anyone who was about to set out on any long and perilous journey to invest a sum of money on condition that he was to be repaid the principal with a large amount of interest should he return in safety. "Each putter out of five for one" means a traveller who did so. The phrase is, however, so elliptical as to convey a wrong meaning. It should be "Each putter out of one for five," because it was the "underwriter," if we might use the expression, who had to pay the five, while the traveller only staked the one. It should read "each putter out at five for one."

III. iii. 52. Stage direction, **Enter Ariel like a harpy.** Shakespeare, in conceiving this scene, must certainly have had in his mind Virgil's *Æneid*, III. ii. 25, where the harpies or hideous bird-women are described as descending upon the feasts of the Trojans and carrying off the viands, while Milton, in the passage already referred to in *Paradise Regained*, II. 403, makes the banquet disappear ("With sound of harpies' wings and talons heard").

A harpy carrying away a lady, from a bas-relief on an ancient tomb preserved in the British Museum.

III. iii. 54. **To instrument**; as its instrument or sphere of operations.

III. iii. 56. **Belch up you**; note the transposition of the pronoun and *cf. Hamlet*, V. ii. 14 ("Groped I to find out them").

III. iii. 59. **Such-like**; a pleonastic phrase for "such"; "such," in Early English, "suitch" or "sich," was, by derivation, the natural antecedent of, "which," and meant "so-like," "so unkind." Thus "such-like" is equivalent to "such-such." *Cf.* "Such I will have whom I am sure he knows not" (*All's Well that End's Well*, III. vi. 24).

III. iii. 60. **Their proper selves**; their own selves. *Cf.* Latin, *proprius*; also 1 Chron. xxix. 3 ("Have mine own proper good").

III. iii. 61. **Elements**; here means materials.

III. iii. 62. **Tempered**; compounded, made.

III iii. 65. **Dowle** ; the downy fibre on the lower part of a bird's wing ; the word is still used in Gloucester for downy feathers of goslings.

III. iii. 79. **Whose wraths . . . falls** ; note the peculiar construction here. "Whose" of course relates to "the powers" ; the verb should be in the plural but the singular number is used. The relative, in Shakespeare and his contemporaries, probably owing to the fact that it does not indicate by inflection any agreement in number and person with the antecedent, frequently takes (1) a singular verb, though the antecedent be plural, and (2) puts the verb in the third person though the antecedent be in the second or first. *Cf.* Notes on I. ii. 341, etc.

> "Contagious fogs ; *which*, falling on our land,
> *Hath* every pelting river made so proud."
> (*Midsummer Night's Dream*, II. i. 91.)

III. iii. 81. **Heart-sorrow** ; heartfelt sorrow. *Cf.* Greene's *Shepherds*, p. 43, "Sephestias' Song" ("His heart sorrow late his joy").

III. iii 82. **Clear life** ; blameless. *Cf.* Milton, "Fame is the spur that the clear spirit doth raise" (*Lycidas*, 70) ; also Beaumont and Fletcher,—

> "Nor can so clear and great a spirit as hers
> Admit of falsehood." (*The False One*, V. i. 28.)

III. iii. 82. Stage direction, **Mocks and mows** ; often written as a phrase, "mops and mows," as, Act IV. Sc. i. 48, insulting contortions and grimaces.

III. iii. 86, 87. **With good life and observation strange** ; with life-like realism and rare attention to every detail of the instructions. **Meaner** ; those ministers who were subordinate to Ariel.

III. iii. 89. **Knit up** ; entirely subjected to the influence of their distractions.

III. iii. 92. **Whom they suppose**, etc. ; a confusion of two constructions, "whom they supposed to be drowned," and "who they suppose is drowned."

III. iii. 93. **His and mine loved darling** ; mine is used here as a pronominal adjective ; a singular construction to us, yet in Shakespeare it was not uncommon. "Mine and my father's death" (*Hamlet*, V. ii. 341) is only one example out of several.

III. iii. 99. **Bass my trespass** ; proclaim in deep tones my sin.

III. iii. 102. **Mudded** ; embedded in the mud.

III. iii. 106. **Bite** ; to work ; has the same meaning as remorse. *Cf.* the title of the old work, *The Ayenbite of Inwit = The Bitings or Remorse of Conscience.*

ACT IV.

IV. i. 3. **Third**: many critics read *thrid* for thread. But as the folio has *third* we follow it.

IV. i. 4. **Who** = whom.

IV. i. 7. **Strangely**: in a wonderful degree, marvellously. *Cf.* Act III. Sc. iii. 87.

IV. i. 8. **Ferdinand**; note that this word must be pronounced as only of two syllables. Polysyllabic names in Elizabethan prosody often receive but one accent at the end of a line in pronunciation.

IV. i. 9. **Boast her off**: praise her boastfully as an auctioneer his wares.

IV. i. 12. **Against an oracle**; in the face of an oracle telling me not to believe it.

IV. i. 31. **Fairly spoke**: well said. Note once more the use of *spoke* for *spoken*, owing to the tendency to drop the inflection *en*. *Cf.* "The wind-shaked surge" (*Othello*, II. i. 13).

IV. i. 37. **Rabble**; now used with an evil signification attached to it, which was not the case in Elizabethan times.

IV. i. 41. **Vanity**; illusion.

IV. i. 42. **Presently**; immediately. Ariel's question is equivalent to "Is it wanted at once?"

IV. i. 43. **A twink**; in an instant. *See* Glossary. *Cf. Taming of the Shrew*, II. i. 312 ("In a twink she won me to her love"); also in *Ferrex and Porrex*, I. 148,—

> "Of him a peereless prince
> Sonne to a King and in the flower of youth,
> Even with a twinke, a senselesse stocke I saw."

The word is also used as a verb, meaning to twitter. *Cf.* Chapman's *Odyssey*, XXI. ("As a swallow in the air . . . twinks out her scattered voice in accents shrill").

IV. i. 47. **With mop and mow**: with mocking contortions and grimaces. *Cf. King Lear*, IV. i. 64 ("Flibbertigibbet, of mopping and mowing"); also Beaumont and Fletcher's *Pilgrim*, IV. 2 ("What mopes and mowes it makes; heigh how it frisketh"). In Massinger's *Bondman*, III. 3, the stage direction reads, "Assotus makes moppes imitating an ape." It is also used as a verb, as in Barnfield's *Faults and Nothing but Faults*, p. 7 ("Marke his countenance: see how he mops and how he mowes, and how he strains his lookes"). *Moppet* is used as a synonym for mop, and is hardly yet obsolete. *Cf.* Massinger's *Guardian*, IV. 2 ("Moppet, you shall along too").

IV. i. 50. **I conceive**; I understand your instructions.

IV. i. 56. **Liver**; this was supposed to be the seat of love and passion.

IV. i. 57. **Corollary**; a supernumerary, one extra.

IV. i. 59. Stage direction. **Enter Iris**: this is the beginning of the masque which is inserted into the play. The performers therein would probably be attired altogether differently from the actors in the drama. Iris was the goddess of the rainbow and was Juno's messenger. Ceres was one of the oldest of the deities in the Greek and Roman mythology. She presided over agriculture and the crops and fruits of the earth. She was the same as the Demeter or "Mother-Earth" of the Greek pantheon.

IV. i. 60. **Leas**: meadow-land. *Cf. Timon of Athens*, IV. iii. 193 ("Dry up the marrows, vines and plough-torn leas"; also Milton's *Comus*, 965 ("Other trippings to be trod. On the lawns and on the leas"); while Browne, in *Britannia's Pastorals*, I. ii. p. 52,—

> "Thence rushing to some country farme at hand,
> He makes that channell which was shepherds' *lease*."

From lea we have *leasow*, pasture-land.

IV. i. 61. **Fetches**: it is spelt thus in the folio, but the quarto gives "vetches." In the Bible it is spelt "fitches," as in Isaiah xxviii. 25 ("Doth he not cast abroad the fitches and scatter the cummin?"); and Ezek. iv. 9 ("wheat, barley, millet, fitches"); while Chaucer has "fetches." Greene has "*fitch*" "I swear by the *fitch* that gave him his surname" (*Tullia's Love*, Works, Vol. VII. p. 211).

IV. i. 63. **Stover**: the coarser kinds of hay obtained from clover and artificial grasses which is kept for the winter feed of cattle. In the days of Shakespeare it probably meant any kind of winter fodder, save grass hay. In Tusser's *Five Hundred Points of Good Husbandry*, p. 47, we read,—

> "Thresh barley as yet, but as need shall require
> Fresh threshed for stover, thy cattle desire."

Also in Drayton's *Polyolbion*, xxv. 145 ("To draw out Sedge and Reed, for Thatch and Stover fit").

IV. i. 64. **Pioned and twilled brims**: a very difficult phrase; its meaning possibly is that "the edge of the stream was covered with marsh-pionies and sedge." Herford says on this point, "The less picturesque but perhaps more logical interpretation has lately gained ground, according to which the 'banks' are those of 'trenches' or 'dykes' dividing cornlands artificially heaped up, 'pioned' and 'furrowed,' or 'faced with mire.' Can 'twilled' describe the appearance of two banks running in 'twinned' parallel lines between the meadows?"

IV. i. 65. **Spongy April**: rainy. *Cf.* Sir Henry Wotton's line, "The wealth of spongy April's shine and shower."

IV. i. 66. **Broom-groves**; the genista or broom often grows in Scotland to five and six feet in height, while Professor Martyn stated to Steevens that in Cambridgeshire it frequently attains a height sufficient to conceal the largest cattle. In North New Zealand, whither it was taken about forty years ago, there are often clumps of it extending for two or three hundred yards and rising to a height of seven or eight feet, showing that under favourable conditions it would attain to a considerable luxuriance.

IV. i. 68. **Pole-clipt vineyard**: a vineyard with vines clinging (clipping) about its poles. It will be noticed that "vinëyard" is here to be pronounced as a trisyllabic word.

IV. i. 70. **The queen o' the sky**; Juno, sister and wife of Jupiter, king of the Gods.

IV. i. 76. **Many-coloured messenger**: Iris was clothed with a garment formed out of the rainbow, over which she presided.

IV. i. 78. **Saffron wings**: bright red. *Cf.* Phaer's *Virgil, Æneid*, Bk. IV. ("Dame Rainbow down therefore with saffron wings of dropping showres"), and Virgil's description of Iris, "*Iris Croceis per cœlum roscida pennis*" (*Æneid*, IV. 700).

IV. i. 81. **My bosky acres and my unshrubb'd down**: Ceres draws a vivid contrast between the bushy glades and those that are devoid of either forest or underwood but are devoted to pasture. Bosky was a favourite word with Milton. *Cf. Comus*, 313,—

> "... each lane and every alley green
> Dingle or bushy dell, of this wild wood,
> And every bosky bourn from side to side."

IV. i. 85. **Freely to estate**; some donation to pour bountifully upon the lovers. *Cf.* Matt. x. 8 ("Freely ye have received, freely give"); and *Midsummer Night's Dream*, I. i. 98 ("All my right of her I do estate unto Demetrius").

IV. i. 89. **Dusky Dis**: Pluto, who carried off Ceres' daughter Proserpine. *See* Glossary.

IV. i. 90. **Blind boy**; Cupid, is represented as blind, because he inspired people with love for each other utterly without respect of persons.

IV. i. 101. **High'st queen of state**; note the contraction of the syllable; the "est" in superlatives is often in Shakespeare pronounced "st" after dentals and liquids—"At your kind'st leisure" (*Macbeth*, II. i. 24).

IV. i. 106. The song is so inferior to the rest of the play that many critics have argued that it cannot have been written by Shakespeare.

IV. i. 110. **Earthës**; note that earth here is a dissyllable. Monosyllables containing diphthongs and long vowels, since they tempt the voice to rest

upon them, are often strongly hasised as to dispense with an accented syllable. *Cf.* Abbott. The word before us is one that is often converted into a dissyllable.

IV. i. 110. **Foison** ; *see* note on Act II. Sc. i. 163.

IV. i. 114. **Spring . . . harvest** ; a curious line. Mrs Kemble gave perhaps the best explanation of the wish, viz., that "Spring should so rapidly succeed autumn, as to leave dreary winter out of the calendar."

IV. i. 123. **So rare a wonder'd father** : the position of the article was very uncertain both in Early and Middle English. A relic of this practice sometimes creeps into Elizabethan literature. It is often placed after the adjective. When a participle is added, as an epithet of the noun, as for example, "wondered," and that participle itself is qualified by an adjective used as an adverb, as for example, "rare," the whole is treated, in our speech of to-day, as one adjective, and we would say "so rare wondered a father." Shakespeare, on the contrary, puts the article between the adjectival adverb and the participle. *Cf.* "Having sworn too hard a keeping oath" (*Love's Labour's Lost*, I. i. 65).

IV. i. 128. **Naiads** : the goddess of the fresh-water lakes and of the rivers. *Cf.* Milton, *Comus*, 254 ("Amidst the flowery kirtled Naiades").

IV. i. 130 **Crisp channels** : curled into wavelets by the flowing of the water against pebbles and reeds.

IV. i. 138. **In country footing** ; in a country dance.

IV. i. 142. **Avoid** : begone : the haste of the interruption is admirably true to life. *Cf. Comedy of Errors*, IV. iii. 48 ("Satan ! avoid, I charge thee tempt me not").

IV. i. 144. **Never . . . distempered** : never till this day saw I him, when touched with anger, so discomposed.

IV. i. 146. **In a moved sort** ; in an agitated manner.

IV. i. 148. 158. **These our actors . . . with a sleep** : one of the noblest passages in all Shakespeare's works. It has been inscribed upon his monument in Westminster Abbey. Shakespeare had probably in his mind the following passage from the Earl of Stirling's *Tragedy of Darius*, IV. iii. 15 :—

> "Then what avails that pomp which pride doth claim?
> A meer illusion made to mock the sight,
> Whose best was but the shadow of a dreame ;
> Of glassie scepters, let fraile greatnesse vaunt,
> Not scepters, no, but reeds, which (rais'd up) break,
> And let eye-flatt'ring shows our wits enchaunt,
> All perished are, ere of their pompe men speake ;
> Those golden palaces, those gorgeous halls
> With furniture superfluously faire,

Those stately courts, those skie-encount'ring walls,
Do vanish all like vapours of the ayre."

IV. i. 156. **Rack** ; the clouds that are driven before the wind. *Cf.* Bacon, *Sylva Sylvarum* ("The winds in the upper region which move the clouds above (which we call the rack) pass without noise").

IV. i. 157. **Dreams are made on.** *Cf.* Job xx. 8 ("He shall fly away as a dream") ; Milton, *Il Penseroso*, 14.

IV. i. 164. **Come with a thought** ; as quick as thought.

IV. i. 165. **I cleave to** ; I follow closely.

IV. i. 166. **To meet with** : to counteract, to check. "He either meets with their vices or advances their virtues" (Herbert's *Country Parson*).

IV. i. 174. **Bending** ; bending their steps, directing their journey.

IV. i. 180. **Goss** ; gorse. Tollett asserts that by goss Shakespeare meant the inferior kind of gorse that grows only on wet ground.

IV. i. 182. **Filthy-mantled pool** ; the pool on whose surface floats a foul green scum.

IV. i. 184. **My bird** ; a term of endearment. *Cf.* Act V. Sc. i. 316 ("Ariel my chick").

IV. i. 186. **Trumpery** ; tinsel trinkets, gaudy robes and the like, such as would be fitted to attract Stephano and Trinculo.

IV. i. 187. **Stale** ; decoy, the lure to induce them to enter the snare.

IV. i. 189. **Nurture** ; training or education.

IV. i. 193. **On this line** ; on the boughs of the lime-tree. One of the lime-grove.

IV. i. 206. **Hoodwink** ; conceal, cause you to forget.

IV. i. 224. **A frippery** ; an old clothes shop, or odds-and-ends shop. *See* Glossary for illustration.

IV. i. 235-240 ; **Mistress line . . . grace** ; the jokes here are all taken from the game of tennis, then a very favourite amusement. The witticisms are so obscure as to be almost unintelligible.

IV. i. 243. **Steal by line and level** ; according to rule, methodically.

IV. i. 244. **Pass of pate** ; a smart sally of wit.

IV. i. 249. **Barnacles** ; barnacle geese. *See* Glossary for explanation and illustration, also Beaumont and Fletcher, *Valentinian*, II. ii. 26 ("Not till barnacles bred in my sides").

IV. i. 250. **Foreheads villanous low** ; a high forehead was esteemed a great beauty in Elizabethan days as a low one was regarded as a deformity. *Cf.* Chaucer's description of the Prioress in the prologue to the *Canterbury Tales*, l. 154 :—

"But sikurly she hadde a fair forehede
It was almost a spanne brood, I trowe."

And Spenser thus refers to Belphœbe,—

> "Her yvorie forehead full of bountis brave
> Like a brod tabel did itself dispred."
> (*Faërie Queene*, II. iii. 24.)

IV. i. 261. **Aged cramps**: cramps such as those from which aged people suffer.

IV. i. 262. **Pard or cat o' mountain**: leopard or wildcat.

IV. i. 264. **Lies**; another instance of the singular verb with the plural subject.

ACT V.

The final consummation of Prospero's plans, in the atonement of Alonzo, the recognised betrothal of Miranda and Ferdinand, and the defeat of Caliban and his rabble.

V. i. 2. **Crack not**; do not fail.

V. i. 2. **Time goes upright with his carriage**: walks erect with his burden. Time is usually represented as a decrepit old man. Here he is pourtrayed as marching erect in token that as far as Prospero was concerned all was going on well.

V. i. 4. **On the sixth hour**: about to strike the sixth hour.

V. i. 10. **Weather-fends**: protections from the weather: the Elizabethans were very fond of compounding words by joining the subject and the predicate into one word. *Cf. Love's Labour's Lost*, V. ii. 403 ("Some carry-tale, some please-man, some slight zany, some mumble-news"). *Cf. King Harry's Wallace*, IV. 615 ("To *wend* his men with his deyr worthi hand"); also Beaumont and Fletcher's *Humorous Lieutenant*, V. 4 ("Such a coil there is, such *fending* and such proving").

V. i. 11. **Till your release**; till they are released by you.

V. i. 15. **Chiefly him that you termed**, etc.: "him" here is used for "he," being put into the accusative by attraction to "that," and stands for "he that."

V. i. 17. **Eaves of reeds**; a thatched roof.

V. i. 21. **A touch**: a delicate feeling or sensibility, also applied to the feeling of emotion itself as in *Two Gentlemen of Verona*, II. vii. 18 ("Didst thou but know the inly touch of love").

V. i. 23, 24. **That relish . . . they**; I that feel the emotion of joy and sorrow as keenly as they, shall I be not more tenderly moved than thou? **Passion**, James v. 17 ("Elias was a man subject to like passions as we are and he prayed," etc.).

V. i. 25. **High wrongs**; grievous wrongs.

V. i. 27. **Rarer action**; the nobler action.

V. i. 33-50. **Ye elves of hills**, etc.; there can be no doubt that Shake-

speare, when penning this magnificent passage, was influenced by Ovid's *Metamorphosis*, vii. 197-219, which he read in Golding's translation. Here is the passage in question quoted from the edition of 1603 : –

> "Ye ayres and windes ; ye elves of hills, of brooks, of woods alone,
> Of standing lakes, and of the night, approche ye everychone.
> Through helpe of whom (the crooked bankes much wond'ring at the thing)
> I have compelled streames to run cleane backward to their spring.
> By charmes I make the calme seas rough, and make the rough seas playne
> And cover all the skie with cloudes and chace them thence againe.
> By charmes I raise and lay the windes and burst the Viper's jaw,
> And from the bowels of the earth, both stones and trees do draw.
> Whole woods and forests I remove ; I make the mountains shake ;
> And even the earth itself to groan and fearfully to quake ;
> I call up dead men from their graves, and thee, O lightsome moone,
> I darken oft, through beaten brass abate by perill soone,
> Our Sorcerie dims the morning faire, and darks the sun at noon,
> The flaming breath of fierie bulles, ye quenchèd for my sake,
> And causèd their unwieldy necks the bended yoke to take
> Among the earth-bred brothers you a mortal warre did set
> And brought asleepe the Dragon fell whose eyes were never shet."

V. i. 34. **Printless foot** : feet that leave no marks. *Cf.* Milton's *Comus*, 697 :—

> "Whilst from off the waters fleet,
> Thus I set my printless feet."

And *Venus and Adonis*, 148 ("Dance on the sands and yet no footing seen").

V. i. 36. **Demi-puppets** ; tiny beings smaller than puppets.

V. i. 37. **Ringlets** ; those circles of grass richer than the rest of the field, often seen in low-lying meadows. One explanation is that natural manure has fallen there in the past when dropped by cattle ; another that it indicates the presence of fungi which act as fertilisers of the soil. In both cases the grass growing on those spots is bitter. Even yet the rustic population regards them as the dancing grounds of "the good people." *Cf.* Drayton's *Nymphidia*, 69-72.

V. i. 39. **Mushrumps** ; the old form of mushroom. *Cf.* Marlowe's *Edward II.*, i. 335 ("But cannot brook a night-grown mushrump").

V. i. 41. **Bedimmed** ; the prefix "be" imparts an intensive force to the word it precedes.

V. i. 45. **Rifted Jove's stout oak** ; cleft the strongly-rooted oak sacred to Jove. *Cf.* Virgil's *Georgics*, iii. 332 ("*Magna Jovis quercus*").

V. i. 46. **His own bolt** ; in Greek and Roman mythology Zeus or Jove was represented as holding the thunderbolts in his hands. Hence his name, "Jupiter Tonans, the Thunderer."

V. i. 51. **Required**; demanded.

V. i. 54. **Staff**: formerly called his "stick" when he was addressing Ferdinand, Act I. Sc. ii. 472. Whether or not Shakespeare was here referring to himself and to his retirement from the active work of a dramatist, the lines are amongst the most pathetic in the whole range of literature.

V. i. 59. **Unsettled fancy**; reason disturbed.

V. i. 62. **Holy Gonzalo**: a just tribute of admiration and gratitude to the man to whom he owed so much.

V. i. 63. **Sociable**; sympathising with.

V. i. 64. **Fall fellowly drops**: another example of an intransitive verb converted into a transitive. *Cf.* Bacon's *Essays*, 45 ("God doth not shine honour on all men equally").

V. i. 67. **Fumes**; the delusions necessary to work out Alonzo's repentance and atonement.

V. i. 70. **Pay thy graces home**: requite thy kindnesses to the uttermost. *Cf.* 1 *Henry IV.*, I. iii. 288 ("Till he hath found a time to pay us home"); also the intensive example in *Measure for Measure*, IV. iii. 148 ("Accuse him home and home").

V. i. 81. **The reasonable shore**: reason's shore. *Cf.* "civil bounds" for "bounds of civility" (*Twelfth Night*, I. iv. 21); "Slanderous loads," loads of slander (*Julius Cæsar*, IV. i. 20).

V. i. 82. **Not one**: there is not one. *Cf.* Abbott's *Shakespearian Grammar*, § 401.

V. i. 85. **Discase me**: strip off the disguise of the magic robe. *Cf.* *The Winter's Tale*, IV. iv. 648 ("Therefore discase thee instantly").

V. i. 92. **Summer**: Theobald proposed to read "sunset" owing to the fact that bats do not migrate like the swallows after summer.

V. i. 102. **Drink the air**, to convey an idea of the swiftness of his flight. *Cf.* 2 *Henry IV.*, I. i. 47 ("He seemed in running to devour the way").

V. i. 108. **For more assurance**; to make thee more convinced that.

V. i. 111. **Whether thou beest he**, etc.; "whether" and "ever" are frequently written and pronounced "whe'r" and "e'er"; the "th" is also softened in "either," "hither" and the like.

V. i. 113. **I not know**; I do not know. *See* note on Act II. Sc. i. 121.

V. i. 118. **Thy dukedom I resign**; the repentance and atonement of Alonzo are complete. Antonio had made it a fief of Naples. Alonzo restored it to its original state of freedom. *Cf.* Act I. Sc. ii. 123-127; Act II. Sc. i. 106-107.

V. i. 119. **My wrongs**; the wrongs committed by me.

V. i. 123. **Taste**; experience. *Cf.* *King John*, IV. iii. 68 ("Never to taste the pleasures of the world").

V. i. 124. **Subtilties**: is of the same class of ideas as "vanity" in Act IV. Sc. i. 41. The word, which is borrowed from the language of cookery, according to Wright, was most probably suggested by the word taste which preceded. It denoted a device in pastry and confectionery, such as is described by Fabyan of the feast at the coronation of Katharine, Queen of Henry V., "a sotylte called a Pellycane, syttyng on his nest wyth ye byrdes, and an ymage of Saynte Katheryne holdyng a boke, and disputyng with ye doctours."

V. i. 164. **A relation for**; a narrative to be told. *Cf. Pericles*, V. i. 24 ("I will believe thee and make my senses credit thy narration").

V. i. 171. Stage direction, **Here Prospero discovers Ferdinand and Miranda playing at chess**: some critics have suggested that Shakespeare represents Ferdinand, the Prince of Naples, as a chess-player because Naples was the great centre of chess playing in the 16th and 17th centuries.

V. i. 183. **O brave new world**; O glorious new world; to which is retorted the world weary cry of Prospero, "'Tis new to thee." As Mr Verity well says, "No line brings out with such clearness and pathos the contrast between Miranda and her father, the contrast between all hopeful youth and sad experience."

V. i. 203. **Chalked forth**; indicated.

V. i. 214. **Still**; constantly; let them ever embrace his heart who, etc.

V. i. 218. **Blasphemy**; the abstract quality named for the concrete individual.

V. i. 224. **Tight and yare**; without leak and ready for sea.

V. i. 230. **Dead of sleep**; a phrase expressing the exhaustion of the mariners: they were as dead men so immersed were they in slumber. "Of," meaning "from" passes naturally into the signification "resulting from." *Cf.* "Bold of your worthiness" (*Love's Labour's Lost*, II. i. 28).

V. i. 232. **"Even now"**; with us is applied to an action that has been going on for a long time and still continues, the emphasis being laid on "now." In Shakespeare, the emphasis is laid on "even," and "even now" means "exactly" or "only now," *i.e.*, scarcely longer ago than the present. *Cf.* Abbott, § 38.

V. i. 246. **Beating on**; puzzling over. *Cf.* note on Act I. Sc. ii. 176.

V. i. 248. **Single I'll resolve you**: when we are alone I'll explain all to you. *Cf. Timon of Athens*, V. i. 110 ("Each man apart all single and alone").

V. i. 250. **Every these happen'd accidents**: note the use of the participle. With some few intransitive verbs, mostly of motion, both *be* and *have* are still used, "he is gone" and "he has gone." The *is* expresses the present state, the *has*, the activity necessary to cause the present state,

but *is* has been almost superseded by *has* in all but the passive forms of transitive verbs. In Shakespearian English, however, there is a much more common use of *is* with intransitive verbs.

V. i. 262. **How fine my master is**: Prospero was now attired as Duke of Milan.

V. i. 267. **The badges**: the marks of service worn on the arm by retainers of a family. *See* Glossary.

V. i. 268. **Then say . . . knave**: in order to scan this line we must drop the prefix "mis" or read "misshap'd" for "misshapen."

V. i. 270. **Make flows and ebbs**: witches and wizards were supposed to be able to control the heavenly bodies, and that being so, it would be a small matter to command the tides to obedience.

V. i. 270. **Reeling-ripe**: so drunk that he was ready to reel. *Cf. Love's Labour's Lost*, V. ii. 274 ("The king was weeping-ripe for a good word"). Sidney's *Arcadia* (edition 1598), Bk. I. p. 61 ("Ladies even weeping ripe went amongst them"). Beaumont and Fletcher, in *Women Pleas'd*, I. i. have "Being drunk and tumbling ripe"; also in the same play, "He's like little children crying-ripe."

V. i. 280. **Gilded 'em**: made them drunk. *Cf.* Beaumont and Fletcher, *The Chances*, iv. 3 ("*Duke.* Is she not drunk too? *2 Con.* A little gilded o'er, sir"). For "grand liquor," Warburton and Theobald argued that we should read "grand" [i.e. grand Elixir, with special reference to the *aurum potabile*, otherwise the Elixir of Youth of the Alchemists.

V. i. 283. **"Will never out of my bones"**: note the ellipsis after "will" when followed by a preposition of motion. *Cf.* "Now we'll together" (*Macbeth*, IV. iii. 136.)

V. i. 288. **A sore one**: note the quibble on the double meaning in "sore"—(1) a painful one, viz., suffering pain in his own person; (2) a grievous one through making other suffer by reason of his tyranny.

V. i. 303. **I not doubt**. *Cf.* note on Act II. Sc. i. 121.

V. i. 310. **Retire me**: note the reflexive use of retire. The fondness for transitive verbs was one among other causes why many verbs which are now used intransitively were formerly used reflexively. *Cf.* "Endeavour thyself to sleep" (*Twelfth Night*, IV. ii. 41); also, "Where then, alas! may I complain myself" (*Richard II.*, I. ii. 42).

V. i. 317. **To the elements be free**: then be free to roam throughout the elements of fire, air, earth, water. *Cf.* Act I. Sc. ii. 190.

Epilogue, 18. **Frees all faults**; frees from all faults.

Epilogue, 20. **Let your indulgence set me free**; were these the final words uttered by the great monarch of the drama ere he took farewell for ever of his art? They seem almost prophetic.

Glossary

[*When the name of a play is not given, the reference will be understood to be to* The Tempest. *It has been thought better to omit pagination in order that the pupil may become familiar with the text rather by Act, Scene and line, which are usually the same in most editions, than by the pages of the volumes, which differ materially.*]

A (prep.), on ; II. i. 185.

Abide (verb), to remain in a particular state or condition ; V. i. 12.

Abuse (verb), lead astray ; V. 112 ; it has also the allied meanings, "to put to a bad use" (*As You Like It*, III. ii. 378) ; "to deface" (*Romeo and Juliet*, IV. i. 29).

Abysm (subst.), great depth to which there seems no bottom ; I. ii. 50. *Cf.* also *Antony* and *Cleopatra*, III. 13, 147. Greek αβυσσος through Lat. *abyssus*.

Accidents (subst.), occurrences ; V. i. 250 ; *Cf.* also I. 305. Lat. *accident*—stem of pres. pt. of *accidere*, to happen, from Lat. *ac* (for ad), and *cadere*, to fall.

Aches (subst.), (a dissyllable pronounced aitches), pains ; I. ii. 370.

Action (subst.), achievement ; V. i. 27 ; Lat. *ago*, to do.

Admire (verb), to be surprised at ; V. i. 154.

Advance (verb), promote ; I. ii. 408 ; allied meanings are "to push on with" (*Macbeth*, V. iv. 21) ; "to show or bring to view" (*Much Ado*, III. i. 10).

Adventure (verb), to hazard ; II. i. 187 ; also used as subst. (*Winter's Tale*. V. i. 156).

Advice (subst.), consent or permission ; V. i. 191. Lat. *ad*, according to, and *visum*, what seemed good to one.

Advocate (subst.), one who entreats for or defends the cause of another ; I. ii. 477. Lat. *advocatus*, p.p. of *advocare*, to call to.

Affliction (subst.), mental suffering or anguish ; V. i. 115. Cf. *Cymbeline*, III. vi. 10. Has the meaning also of physical pain (*Hamlet*, III. i. 36) : Lat. *afflictus*, p.p. of *affligo*, to afflict.

After (prep.), at a future time, later ; II. ii. 10, also "according to, conformable" in II. ii. 76.

Aged (adj.), what afflicts the old ; IV. i. 261. *Cf.* "aged tyranny" (*Lear*, I. ii. 52).

A-hold (adv.), to bring a ship near the wind ; I. i. 49.

Amazement (subst.), sympathetic pain or distress ; I. ii. 14. ; allied meanings are "confusion" or "perplexity" (*King John*, V. i. 35) ; "surprise" (*Much Ado*, V. iv. 67).

Amen (interjec.), used in *The Tempest* as an expletive with the sense of "so be it" ; II. ii. 98 ; used also as a subst. (*Henry V.*, V. ii. 388).

An (conj.), if only ; II. i. 181 ; often used in the phrase "An't please you" ; IV. i. 240 ; often used for "whether," as in *Midsummer Night's Dream*, V. i. 74.

Angle (subst.), secluded nook ; I. ii. 223.

Ardour (subst.), intense warmth of passion ; IV. i. 56.

Argier (prop. noun), Algiers ; I. ii. 261.

Art (subst.), magic : magical powers ; I. ii. 1.

As (conj.), as if ; II. i. 121 ; allied meanings "so that" (cf *Taming Shrew*, Induct., I. 70) ; also *Sonnets*, lxii. 8.

Aspersion (subst.), sprinkling, applied to the fall of dew or rain ; also with possible allusion to the practice in Catholic countries of sprinkling the marriage-bed with holy water ; IV. i. 18.

Attached (verb), oppressed; III. iii. 5.

Avoid (verb), command, "go," "vanish"; IV. i. 142.

Azured (adj.), bright blue; V. i. 43. Cf. *Cymbeline*, IV. ii. 222. M.E. *asur*; O.F. *asur*, azure; a corrupted form of Low Lat. *lasur*, a blue stone.

Backward (adv. used as noun), the remote past; I. ii. 50.

Badges (subst.), marks worn on the arm; Stephano and Trinculo were both servants of the King, and, as Furness states, household servants usually wore on their arm, as a part of their livery, silver badges whereon the crest of their master was engraved. It would resemble somewhat the crest on a coachman's or footman's livery; V. i. 267.

Retainers with their Badges on their arms.

Barefoot (adv. used adjectivally), referring not only to the feet but also to the ankles; II. ii. 11.

Barnacles (subst.), here may mean either the limpets or the "barnacle geese." In Sir J. Maundeville's *Travels*—"It was formerly thought that the barnacle shell-fish, exposed to the action of the sea, became, when broken off, a kind of goose. Sometimes it is related that the barnacles grew on trees, and thence dropping into the sea became geese"; IV. i. 249. Barnacle was also a thieves' expression for a pot-hunter, *cf.* Greene's *Black Booked Messenger*, p. 7 (Grosart's Edition).

Barnacle Geese from the Harleian MSS., XIV. cent.

Bass (verb), to speak in a deep bass tone; III. iii. 99.

Bat-fowling (compound), snaring birds after nightfall: also a thieves' expression for plundering shops by professing to have lost something in them or near them; II. i. 185.

Beak, (subst.), prow of a ship; I. ii. 196.

Bear (verb), conduct oneself; I. ii. 425. A.S. *beran*, to carry.

Bear up (verb), to set the course and sail up to: a metaphor used from two vessels about to engage in a naval engagement; III. ii. 3.

Beget (verb), awaken, produce; I. ii. 94.

Bermoothes (proper noun). The Bermudas: the old Ballad, *News*

from Virginia (1610) on the Shipwreck of Sir George Somers refers to "that Island of Divils," otherwise called "*Bermoothawes*"; I. ii. 229.

Berries (subst.), in all probability the berries or beans of the coffee plants. *See* Notes on passage, I. ii. 334.

Besiege (verb), to assail, attack; I ii. 205. Cf. *All's Well that Ends Well*, II. i. 10.

Blemish (subst.), injury; sign of wear and tear; I. ii. 218. M.E. *blemishen*, from O.F. *blemir*, to stain.

Blue-eyed (adj.), haggard looking, with dark circles round the eye sockets; I. ii. 269; cf. *As You Like It*, III. ii. 383.

Boded (verb), predestined; III. i. 71. Cf. *Hamlet*, I. i. 6; "bodes some strange eruption.' M.E. *boden*; A.S. *bodian*, to announce.

Boil'd (verb), heated to madness; V. i. 60; cf. *Winter's Tale*, III. iii. 64.

Bombard (subst.), a large leathern vessel in which to carry liquors. It got its name from a fancied resemblance to a cannon. Med. Lat. *bombarda*, an engine to cast missiles, hence our word bombshell; II. ii. 21; cf. 1 *Henry IV.*, II. iv. 482.

From a specimen (no longer extant) at Flixton Hall, Suffolk.

Bootless (adj.), useless, without avail; from A.S. *bót*, avail, or advantage; I. ii. 35. The word is used also as a verb. Cf. *Richard II.*, III. iv. 18; "It boots not" also (Milton, *Lycidas*, 64). Sometimes as a noun, as in *George-a-Greene, the Pinner of Wakefield*, I. i. 314, "Then list to me, St. Andrew be my *boot*."

Bosky (adj.), wooded, covered with shrubs; IV. i. 81. *Cf.* also Milton's *Comus*, l. 313; and Peele's *Edward I.*, I. iii. 542.

Bourn (subst.), boundary; Fr. borne. Corrupted from O.F. *bonne* (bodne). Low Latin. *bodina*; II. i. 152; allied meaning is "a brook," as in *Lear*, III. vi. 2-.

Brave (adj.), fine, noble; I. ii. 6. Same meaning as French *brave*, when it stands after the subst.; cf. *King John*, V. ii. 44; allied meanings are "becoming," as in *Merchant of Venice*, III. iv. 65. *Cf.* Webster, *Vitt. Coromb*, VI. 331; also Greene's *Tu Quoque*, VII. 35.

Brim (subst.), the border or edge of a stream; IV i. 64. A.S. *brim*, surf on the shore.

Brine (subst.), ocean; I. ii. 211. It also implies salt water.

Bring to try (verbal phrase), to lay the ship with her side close to the wind and to lash the tiller to the lee side; I. i. 35.

Broom-groves (comp. subst.), thick woods of broom: woods overgrown with broom. Broom is a common name given to a large variety of shrubs of the order of the cytisus, genista or spartium. It grows largely all over Europe on dry soils, from A.S. *bróm*; IV. i. 66.

Budge (verb), to move or change one's position to the smallest extent; V. i. 11; allied meanings are "to give way," "to flinch." Cf. *Merchant*

of Venice, II. ii. 20. *Coriolanus*, I. vi. 44.

Burn (verb), shine ; I. ii. 336.

Burthen (subst.), refrain. Fr. *bourdon*, a humming sound ; I. ii. 381. *Cf.* Spencer, *Pastoral Eclogues*, "seem to bear a bourden to their plaint" (*As You Like It*), III. ii. 261.

Business (subs.), occupation, also agency ; I. ii. 136 ; also 315, 367, 405 ; III. i. 96, from A.S. *bysig*, active

But (co-ordin.conj.), except that, otherwise than, unless, if not, only. All these are familiar uses of the word in Shakespeare ; I. ii. 414 ; I. ii. 119 ; III. i. 55 ; III. ii. 72. *Cf.* the Scots use of "but" as meaning "without." For example, the old proverb "Touch not the cat *but* the glove," that is "without the glove."

By-and-by (adv.), presently. It was one of the cries of the tapsters in the inns ; II. i. 13 ; II. ii. 181 ; III. ii. 156.

Can (verb), able to make ; IV. 27 ; used also in the sense of may. From A.S. *can*, *caun*, 1st and 3rd person sing. of *cunnan*, to know, literally to know how to do. *Cf.* use, II. ii. 88.

Candied (adj.), congealed into sugar ; II. i. 279. Cf. *Timon of Athens*, IV. iii. 226. From the Italian *candire*, to crystallise.

Capable (adj.), receptive, also capacious ; I. ii. 353 ; allied meanings, "able," "well gifted" (*Love's Labour's Lost*, IV. ii. 80). From Lat. *capere*, to hold through. Low Lat. *capabilis*.

Capering (part.), leaping for joy. From Ital. *capreolare*, to skip as a goat ; V. i. 238.

Carriage (subst.), burden, that which is borne ; V. i. 3 ; allied meanings, "the act of carrying" (*Cymbeline*, III. iv. 190) ; also "that which carries," viz., "a vehicle" (*King John*, V. vii. 90) ; "bearing" or "deportment," (*Comedy of Errors*, III. ii. 14). O.E. *carrec*, from Lat. *carrus*.

Case (subst.), situation, condition ; III. ii. 29) ; allied meanings, "a contingency" (*Comedy of Errors*, IV. i. 77) ; "a question of law" (*Comedy of Errors*, IV. ii. 42). O.F. *casse ;* used also as a verb, "to flay" (*All's Well*, III. vi. 111.). *Cf.* also Beaumont and Fletcher's *Love's Pilgrimage*, II. ii. 64.

> ". . . Some of them knew me
> Else they had *cased* me like a coney too."

Cast (verb), to throw up ; II. i. 251 ; allied meanings, "to drop," or "let fall" (*Winter's Tale*, I. ii. 214) ; "to raise or form by throwing up earth" (*Pericles*, I. i. 100) ; "to shed" (*As You Like It*, III. iv. 16) ; "drive away" (*Cymbeline*, V. iv. 60) ; "to direct," (*Winter's Tale*), V. ii. 51 ; "to dismiss" (*Othello*, I. i. 150) ; "to bestow" (*Two Gentlemen*, I. ii. 25) ; "to throw at one" (*Richard II.*, I. iii. 85). *Cf.* Lyly's *Euphues Engl.*, p. 249, Arber Edit.

Cat (subst.), the domestic animal ; II. ii. 86.

Catch (subst.), a part song, or rather a song sung in successive parts, so called because each singer had to *catch* or take up his part in time ; III. ii. 124. Cf. *Twelfth Night*, II. iii. 18.

Certes (adv.), assuredly ; III. iii. 30 ; used as a dissyllable in *The Tempest* and *Comedy of Errors*, IV. iv. 78 ; as a monosyllable in *Henry VIII.*, I. i. 48, and *Othello*, I. i. 16. Lat. *certus*, through O.F. *certein*. *Cf.* Spenser's *Faërie Queen*, II. iii. 15.

Chalked-forth (verb.), marked out ; V. i. 203.

Charms (subst.), magical influence or spells ; I. ii. 231. *Cf.* also 339 ; III. iii. 88 ; IV. i. 95 ; V. i. 2, 17, 31, 54. M.E. *charme ;* O.F.

charme, an enchantment; Lat. *carmen*, a song.

Chase (verb), dispel, V. i. 67.

Chat (subst.), prattle, talk in a good as well as a bad sense; II. i. 266; M.E. *chateren*, also *chiteren*.

Chatter (verb), to utter inarticulate sounds resembling human speech; II. ii. 9.

Cherish (verb), strengthen, to promote, support; II. i. 224; allied meanings are "to hold dear" (*Winter's Tale*, IV. iii. 97); "to treat with tenderness" (*Two Gentlemen*, III. i. 75); "to nurse" (*Romeo and Juliet*, III. iii. 129); "to comfort" (*All's Well*, IV. iii. 78). Cf. *King John*, III. i. "This juggling witchcraft with *revenue* cherish."

Cherubin (subst.), a cherub; I. ii. 152; the Hebrew plural used for sing. The Hebrew word is *Kherubh*, and the proper form of the plural should be cherubim. The form in "n" reaches us through the French. The word also occurs in *Othello* when the latter styles Desdemona "a young and rose-lipped cherubin."

Chirurgeonly (adv.), surgeon-like; II. i. 140. O.F. *chirurgien*; Gr. χειρουργία, a working with the hands.

Chough (subst.), a bird of the raven species; M.E. *chough*; A.S. *ceo*; II. i. 266.

Clear (adj.), irreproachable, without blame; III. iii. 82; allied meanings, "bright," "pellucid" (*Midsummer Night's Dream*, II. i. 29); "apparent," "evident" (*Measure for Measure*, V. i. 157); "sounding distinctly" (*Troilus*, IV. ii. 111); "perspicacious" (*Comedy of Errors*, III. ii. 62); "cheerful" (*Taming Shrew*, II. i. 173); "free," "rid of" (*Timon*, III. iii. 31). M.E. *cler*, *cleire*; O.F. *clair*; Lat. *clarus*.

Closeness (subst.), seclusion, retirement; I. ii. 90.

Cloudy (adj.), overcast, gloomy; II. i. 142; M.E. *cloude*, mass of vapours; A.S. *clúd*, a round mass.

Cockerel (subst.), a young cock; II. i. 31; *cf.* Marlowe's *Edward II.*, II. 253.

Coil (subst.), bustle, confusion; I. ii. 207; Gaelic *goil*, rage of battle.

Come by (verb), to acquire, get possession of; II. i. 292.

Compensation (subs.), return, amend; IV. i. 2.

Condition (subst.), contract, treaty; I. ii. 117; allied meanings, "rank," III. i. 59; "state," "situation" (*As You Like It*, I. ii. 16).

Confederates (verb), conspires; I. ii. 111.

Confines (subst.), place of abode to which spirits were fixed, unless summoned by a superior power; IV. i. 121.

Constant (adj.), self-possessed; I. ii. 207; firm, unshaken, that does not change; II. ii. 119.

Content (subst.), the condition of happiness or satisfaction; that which to attain would make one happy; II. i. 269; allied meanings are "resignation" (*Venus and Adonis*, 61); used also as a verb and adjective. *Measure for Measure*, III. i. 190, and *Tempest*, V. 144.

Contentious (adj.), eager for combat; II. i. 118.

Control (verb), to check, rebuke, confute, contradict; I. ii. 439; allied meanings "to command" (*Richard II.*, III. iii. 70; "to overpower" (*Tempest*, I. ii. 373; O.F. *contre-role*, from Lat. *contra*, against, *rotulus*, a roll.

Coragio (subst. used as interj.), courage; V. i. 258.

Corollary (subst.), a surplus, a supernumerary; IV. i. 57.

Correspondent (adj.), obedient, agreeing to submit to orders; I. ii. 298.

Courses (subst.), the foresail and the mainsail, the two largest lower sails of a vessel; I. i. 49.

Crabs (subst.), wild apples; II. ii. 171. Cf. *Lear*, I. v. 16: "She's as like this as a crab is like an apple."

Crack (verb), to burst, probably referring to the breaking of the magical spells or bonds, or to the bursting of the crucibles or alembic of alchemists; V. i. 2; A.S. *cearcian*, to crack, an onomatopœic word in which the sound imitates and thus reveals the meaning.

Crimes (subst.), sins, or faults, Epilog. 19.

Crisp (adj.), curled, applied to the rippling of the water; IV. i. 130.

Cunning (subst.) dissimulation, concealment; III. i. 81; from A.S. *cunnan*, to know.

Curfew (subst.), the bell rung at eight o'clock to signify that all fires were to be extinguished; V. i. 40; from O.F. *covrefeu*, a fire cover.

Curled (particip. adj.), formed into rings or circles; I. ii. 192; used to describe the clouds and the waves.

Dam (subst.), that which confines water; II. ii. 184; used also as a verb.

Dear (adj.), zealous, earnest, ardent, in a good as well as a bad sense; I. ii. 179. Other senses in which this word is used in the play are as follows: (1) "heartfelt," "So dear the love my people bore me" (I. ii. 141); (2) "beloved," "O most dear mistress (III. i. 21); (3) weighty = "the dear'st o' the loss" (II. i. 135). M.E. *dere*; A.S. *deore*.

Deboshed (adj.), debased, base, debauched; the old spelling of the word "debauch"; III. ii. 29. O.F. *deshaucher* is probably a compound of *de* and *bauche*, a workshop; the meaning being that an individual was ruined by being seduced away from work. Compare reference in *Lear*, I. iv. 249, "Men so disordered, so *deboshed* and bold."

Decked (verb), to cover, dress; I ii. 155. The passage may also mean "sprinkled," according to some commentators. Prospero means to say that he shed so many tears as to cover the surface of the sea with them.

Deep (adj.), sagacious, penetrating, wise; II. i. 266; allied meanings are (1) "descending far" (*Merchant of Venice*, I. ii. 104), "A deep glass of Rhenish"; (2) "loud, full-toned, sonorous" (III. iii. 98), "the thunder that deep and dreadful organ pipe"; (3) "heartfelt"; (*Macbeth*, I. iv. 51), "my black and deep desires." From A.S. *deop*; Ger. *tief*.

Deliver (verb), to utter, speak, communicate; II. i. 45; V. i. 313; the allied meanings are "to set free"; (*Merchant of Venice*, IV. i. 287), "to surrender or transfer"; (*Measure for Measure*, I. iii. 11), "I have delivered to Lord Angelo my absolute power."

Demanded (verb), ask a question; I. ii. 139; also "to claim," "to request" (I. ii. 245).

Destiny (subst.), used in this play for Providence; III. iii. 53. Cf. *Coriolanus*; II. ii, 116.

Devouring (particip. adj.), to consume, absorb; III. iii. 84.

Dew-lapped (adj.), having flesh hanging from the throat, probably a reference to those suffering from goitre; III. iii. 45.

Dignity (subst.), rank, station; I. ii. 73. Lat. *dignitas*, dignity.

Dis (proper noun), Pluto, the King and Lord of the Nether World; this was his Greek name; IV. i. 89. *Cf.*

Milton's *Paradise Lost*, B. IV. 271,—

"Prosérpine gathering flowers,
Herself, a fairer flower, by gloomy Dis
Was gathered—"

Discase (verb), undress, unmask; V. i. 85. *Cf.* use in *Winter's Tale*, IV. iv. 641, "Discase thee instantly."

Discharge (subst.), performance or execution of anything, but probably a technical term connected with the stage; II. i. 254; allied meanings are "a voll y of artillery" (1 *Henry IV.*, I. i. 57); "payment" (*Cymbeline*, V. iv. 171); "dismission from service" (*Lear*, V. iii. 105).

Distempered (particip. adj.), excited, put out of temper, irritated; IV. i. 145. O.F. *distemper*, to derange.

Distinctly (adv.), not blended in one, separately; I. ii. 200; allied meanings are (1) "intelligibly" (II. i. 217), "thou dost snore distinctly"; (2) "explicitly" (*Othello*, III. iii. 234), "I do not in position distinctly speak of her."

Ditty (subst.), a song; also the words of a song; I. ii. 405.

Diversity, variety; V. i. 234; Cf. *Coriolanus*, II. iii. 22. Lat. *diversus*, various.

Doit (subst.), the smallest coin of money, 80 doits being needed to make 1s.; hence any trifle; II. ii. 33. The word originally was a Low German one, *duit*, a doit. Cf. *Coriolanus*, V. iv. 60, "I'd not have given a doit."

Dollar (subst.), a silver coin, used in a quibbling sense in connection with dolour: from German thaler; II. i. 18.

Donation (subs.), grant, gift; IV. i. 85. Lat. *dono*, to give.

Dowle (subst.), a fibre of down in a feather; III. iii. 65.

Drawn (particip. adj.), having swords unsheathed; II. i. 308; having taken a good draught of drink; II. ii. 150.

Dregs (subst.), the lees, the last residue; II. ii. 42; the image is taken from the liquor of the great "bombard" or leathern liquor-jug.

Drollery (subst.), a painting of a humorous kind, and then by implication a puppet-show; III. iii. 21. *Cf.* Ben Jonson's reference in *Bartholomew Fair* to "*Tales*, *Tempests* and such like *Drolleries*" (Induction).

Dry (adj.), thirsty, eager for; I. ii. 112. A.S. *dryge*.

Dulness (subst.), drowsiness, sleepiness; I. ii. 185; allied meanings, "insensibility" (*Othello*, I. iii. 270); and "stupidity" (*Timon*, IV. iii. 335).

Dusky (adj.), obscure, gloomy; IV. i. 89. M.E. *dusk*, dark; allied to A.S. *deorc*, dark.

Earth'd (verb), interred, buried in the earth; II. i. 234. A.S. *eorthe*.

Ebbing (verb), flowing back towards the sea. "Ebbing men" were those whose worldly circumstances were going back; II. i. 226; other uses in this same play are as a noun; V. i. 270; "make flows and ebbs" (*cf.* I. ii. 435); as a particip. adj., V. 1-35, "chase the ebing Neptune." From A.S. *ebba*, ebb of the tide, through M.E. *ebbe*.

Ecstasy (subst.), mental rapture, extreme delight, any state of being, resulting from joy, which disturbs the balance of the faculties; III. iii. 108. In *Othello* it means a "swoon"; IV. i. 80; "laid good 'scuse upon your ecstasy." Locke defines it, "dreaming with one's eyes open."

Elves (subst), woodland spirits, fairies; V. i. 33.

Endeavour (subst), any labour implying effort, II. i. 160.

Engine (subst.), any instrument or implement, then by derivation any machine for purposes of war; II. i. 161; allied meanings are, "an in-

strument of torture" (*Lear*, I. iv. 276); "that like an engine wrenched my frame"; "any device or contrivance" (*Othello*, IV. ii. 219); "devise *engines* for my life."

Entertainer (subst.), one who harbours or who treats; a quibbling use of the word; II. i. 17.

Envy (subst.), malicious hatred and spite; I. ii. 258; allied meaning, "jealous mortification at another's prosperity or excellence," as in the phrase, "rival-hating envy" (*Richard II.*, I. iii. 131). O.F. *envie*; Lat. *invidia*. Also used as a verb, *Coriolanus*, III. iii. 95.

Estate (verb), to bestow or settle as a possession; IV. i. 85. A similar use occurs in *As You Like It*, V. ii. 13.

Extirpate (verb), expel, banish; I. ii. 125. Lat. *extirpare*, to root out.

Eye (subst.), a shade of colour or tinge; II. i. 55. *Cf.* A.S. *ége*, through; M.E. *eighe*, plur., *eighen* or *eyen*; whence Elizabethan plur. *eyne*.

Fall (verb) to let fall, to drop; II. i. 296. There are many allied meanings: "To drop from an erect posture" (II. i. 203); "to sink," "decrease," "decay" (*Henry V.*, V. ii. 163); "to be degraded or destroyed" (*Measure for Measure*, II. i. 38); "to sin" (*Romeo and Julier*, II. iii. 80); "to rush with violence" (*Julius Cæsar*, V. i. 81); "to become" (*Merchant of Venice*, III. iv. 71); "to happen" (*Midsummer Night's Dream*, V. i. 188). Used also as a noun. Cf. *As You Like It*, I. iii. 25; *King John*, III. iv. 141; *Macbeth*, IV. iii. 69.

Fearful (adj.), cowardly, liable to take fright; I. ii. 468. Allied meanings, "filled with fear" (*Measure for Measure*, IV. ii. 198); "causing apprehension" (*Twelfth Night*, I. v. 216); "dreadful," "terrible" (*Winter's Tale*, V. i. 153).

Feater (adj.), trim, neat, becoming; II. i. 273. O.F. *fait*; Lat. *factus*, made.

Featly (adv.), adroitly, deftly; I. ii. 380. Cf. *Winter's Tale*, IV. iv. 176, "She dances featly."

Features (subst.) the shape, make, exterior of the body; III. i. 52.

Fellows (subst.), comrades, one with whom we have "feelings" in common; II. i. 274. M.E. *felawe*; A.S. *feoh*, *fee*, and *lag*, property held in common.

Few (adv. phrase), "in few," in short; I. ii. 144.

Filbert (subst.), the hazel nut; II. ii. 175.

Fish (verb), to catch at, to seek, to obtain by artifice; II. i. 104. A.S. *fisc*, fish.

Flat (subst.), low, level ground; II. ii. 2; allied meaning, "a shallow or sandbank." Cf. *Merchant of Venice*, I. i. 26, also III. i. 5.

Flat-long (adv.), that which falls not on its edge but on its broadside, as a sword-blow with the breadth of the blade instead of the edge; II. i. 181.

Flesh-fly (subst.), a fly that feeds on flesh and lays her eggs in it. The meat is then said to be fly-blown; III. i. 63.

Flote (subst.), flood or sea; is the same word as flood; I ii. 234.

Foil (subst.), blemish, shortcoming or disadvantage; III. i. 46; an allied meaning was "defeat," "miscarriage;" 1 *Henry VI.*, III. iii. 11. M.E. *foylen*, to trample under foot. O.F. *fouler*, to trample on. Cf. *Faërie Queene*, V. ii. 33, "foyle in filthy durt."

Foison (subst.), rich harvest, abundance; II. i. 163. Lat. *fundo*, to pour out; *fusio*, that which is poured out.

Forth-rights (subst.), straight paths; III. iii. 2.

Founder'd (verb), to disable or

knock up a horse by over-riding ; IV. i. 30 ; allied meanings, "to fail" or "miscarry" ; *Henry VIII.*, III. ii. 40. M.E. *foundren* ; applied to a horse falling lame ; O.F. *fondrer*, and Lat. *fundus*, bottom.

Fraughting (particip. adj.), freighting, or burdening ; I. ii. 13 ; M.E. *frahten* ; *fragten* only in the pp., *fraught*. Swed. *frahta*, to fraught, from *fraht*, a cargo.

Freshes (subst.), springs of fresh water ; III. ii. 73. A.S. *faran*, to move; thence *fersc*, that which moves.

Frippery (subst.), a place where old clothes were sold ; IV. i. 225 ; a dealer in these was called a "fripper." O.F. *fripier*, a broker or trimmer up of old garments ; from fripper, to rub up and down.

A Frippery Store.
From a print dated 1587.

Frustrate (particip. adj.), vain, ineffectual ; III. iii. 10.

Full (adv.), completely ; I. ii. 396.

Gaberdine (subst.), a long, loose outer garment usually made of coarse cloth ; II. ii. 40. Span. *gaberdina*, a greatcoat with a hood, worn by Jews. *Cf.* Shylock's words in *Merchant of Venice*, I. iii. 112: "Spit upon my Jewish gaberdine."

Gallows (subst.), the scaffold and beam where criminals are hanged ; I. i. 30. A.S. *gealga* or *galga*, a cross or gibbet ; Gothic *galga*, a cross.

Gave out (verb), gave in, or gave up ; V. i. 223.

Gentle (adj.), well-born, well-descended, noble, by implication "high-spirited" and kind ; I. ii. 468 ; allied meanings are "amiable" (*Two Gentlemen*, I. 2. 14) ; "soft and tender" (*Merchant of Venice*, IV. i. 185). Used also as a noun, "gentlefolks" (*Love's Labour's Lost*, IV. ii. 172). From O.F. *gentil*, and Lat. *gentilis*, belonging to the same clan.

Gilded (adj.), made flushed or red by drinking, with an allusion to the Elixir of Life, the *aurum potabile* of the alchemists ; V. i. 280. A.S. *gyldan*, to gild, and *gylden*, golden.

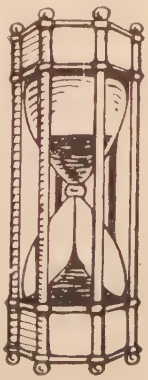
'Gins (verb), begins ; III. iii. 106. A.S. *ginnan*, to begin.

Glasses (subst.), hour-glasses, *i.e.*, trucklings of the sand in the hour-glass ; I. ii. 240 ; V. i. 223. *Cf.* V. i. 186, "Three hours," although the sailor's "glasses," like his "bells," were divided into half-hour periods.

Glut (verb), to swallow ; I. i. 60. Lat. *glutire*, to swallow.

Grudge (verb), to repine ; I. ii. 249 ; allied meanings are "to give reluctantly" (*Lear*, II. iv. 177); "to cherish malice" (1 *Henry VI.*, III. i. 176). M.E. *gracchen*, to murmur.

Hearkens (verb), attend to, listen to ; I. ii. 122.



Hour-glass.

Heath (subst.), the plant *Calluna vulgaris*, or heather; I. i. 68; the word also implies a tract of uncultivated land. A.S. *heath*; Icl. *heidr*. Heather originally meant a dweller on the heath.

Heavy (adj.), weary, drowsy, sleepy, that induces sleep; II. i. 194. A.S. *hefig*, heavy, hard to heave; allied meanings are "ponderous" (*Measure for Measure*, III. i. 27); "grievous," "not easily borne" (*As you Like It*, III. ii. 333); "oppressive," "crushing" (*Much Ado*, IV. i. 116); "bad," "wicked" (*Winter's Tale*, III. ii. 209); "important," "full of moment" (*All's Well*, II. v. 46); "sad," "sorrowful" (*Two Gentlemen*, III. ii. 62).

Help (subst.), remedy or cure; II. ii. 97. A.S. *helpan*; past., *healp*; pp., *holpen*; allied meanings, "assistance" (*Love's Labour's Lost*, V. ii. 71); "he who gives assistance" (*Winter's Tale*, II. i. 46); also used as a verb (I. ii. 63).

Hests (subst.), injunctions, commands; I. ii. 274. A.S. *haes*, a command, from *hatan*, to command.

Hint (subst.), that which gives matter and motive; I. ii. 134; occasion or cause; II. i. 3; allied in meaning to "hunt," and is derived from *huntian*, to capture, from which is derived, in turn, *hentan*, seize.

His (pron.), its; II. i. 120. His was the customary form of the genitive or possessive form, its being rarely used. *Cf.* Dr Abbott's remarks in the *Shakespearian Grammar*, § 228.

Hoist (verb), hoisted (past tense of hoise), to lift up, or to draw up; I. ii. 148. From O. Dut. *hyssan*, to lift.

Hollowly (adv.), falsely, insincerely; III. i. 70.

Holp (verb), past part. of help; I. ii. 63. Until the 17th century it was in current use. *Cf.* Psalm lxxxvi. 17, "Because thou, Lord, hast *holpen* me." The last syllable was often dropped, as "smit" for "smitten," "froze" for "frozen," and the like.

Home (adv.), effectively, to the utmost; V. i. 71. A.S. *hám*, home; M.E. *hoom*.

Honeycomb (subst.), cells of wax in which the bees store their honey; I. ii. 329. A.S. *hunigcamb*, honeycomb.

Ignorant (adj.), with clouded reason, unconscious; V. i. 67; allied meanings are "unacquainted" (I. ii. 18); "untaught" (III. ii. 28).

Impertinent (adj.), not to the point; I. ii. 138.

Inch-meal (adv.), inch by inch; II. ii. 3; the adverbial suffix *meal* represents the A.S. dative plural *mælum* of the word *mæl*, a piece, or a bit. Chaucer, in the *Clerk's Tale*, has *flok-mele*—in large numbers, and our English word "piecemeal" is an instance of the same. *See* Notes, II. ii. 3.

Infections (subst.), contagious diseases, plagues; II. ii. 1.

Infest (verb), to harass, vex; V. i. 246. Lat. *infestare*, to attack.

Influence (subst.), a flowing in upon; used to represent the power exerted by celestial bodies on other celestial bodies or terrestrial ones. It was wholly an astrological term; I. ii. 182; from Lat. *fluere*, to flow.

Infused (verb), to inspire, fill, endow; I. ii. 154. Lat. *infusus*, pp. of *infundo*, to pour forth.

Inherit (verb), to have possession or take possession of anything; II. ii. 179. There is no idea of heirship in it though it comes from *in* and Lat. *heres*, an heir. The possession is absolute. *Cf.* use in the Psalms,

xlvii. 4—"He shall choose our *inheritance*"=possession.

Inly (adv.), inwardly; V. i. 200.

Inquisition (subst.), an asking or seeking for, a search, or inquiry; I. ii. 35. Lat. *in* and *quæro*, to enquire; supine, *quæsitum*.

Invert (verb), change to the contrary; III. i. 70. Lat. *in* and *verto*, to turn.

Jack (subst.), "play the Jack," play the knave, deceive; from the "Jack o' lantern" or *ignis fatuus*; IV. i. 198.

Jerkin (subst.), a short coat; IV. i. 256; from Dut. *jurk*, a frock, with the addition of the once common diminutive suffix, *ken*, now supplanted by *-je* or *-tje*.

Justify (verb), to prove, to incriminate; V. i. 128.

Justle (verb). There are two meanings to be noted here. In III. ii. 29, where it means "to shoulder," "cope with," "wrestle," and in V. i. 158, "to push," "to press," "to force." The word has affinity with *joust*, to tilt; both having the meaning of approaching close to.

Key (subst.), a tool for tuning stringed instruments, a tuning-key; I. ii. 83; allied meanings are "the instrument for opening and shutting doors" (*Two Gentlemen*, III. i. 36); "the fundamental note of a musical composition" (*Much Ado*, I. i. 188). A.S. *cæg*, *coege*, a key.

Kibe (subst.), a chap or sore in the heel; II. i. 276; from the Welsh words, *cib*, a cup, and *-gwst*, a malady or disease, the meaning being a round-shaped sore. The English word has rejected the latter part of the word, retaining only the *cib*.

Knot (subst.), with arms akimbo or folded; I. ii. 224; allied meanings are, "a company" or "association," in both a good and a bad sense (*Merry Wives*, III. ii. 52; *Richard III.*, III. i. 182); "tie or bond of association" (*Macbeth*, IV. iii. 27); "beds in which a garden is laid out" (*Richard II.*, III. iv. 46). A.S. *cnotta*, a knot; M.E. *knotte*.

Lakin (interjec.), "Ladykin"—the Holy Virgin; III. iii. 1.

Land (subst.), lawn or laund, as the word was originally written, an expanse of level green sward; IV. i. 130. A.S. *land*; M.E. *laund*.

Lass-lorn (adj.), forsaken by his lass or lady-love, or made unhappy by her conduct; IV. i. 68.

Lately (adv.), a short time ago, recently; II. ii. 38.

Laughter (subst.), a slang phrase here. "Lafter" was perhaps the name of some small coin; it is still used in Lincolnshire and Staffordshire for the hatch of eggs laid by one hen; II. i. 33. A.S. *hlehhan*, *hlihhan*, to laugh.

Learning (subst.), instruction, teaching; I. ii. 366; allied meanings were, "erudition," "scholarship" (*Love's Labour's Lost*), IV. ii. 32. A.S. *leornian*, to learn.

Lieu (in lieu of adv. phrase pronounced as monosyllable), in return for; I. ii. 113.

Life (subst.), reality, naturalness; III. iii. 86; allied meanings in the same play are, "the state in which the soul and body are united" (I. ii. 267; II. i. 303; IV. i. 3); "the time allotted for man's existence" (II. i. 247); "course and manner of living" (III. iii. 82); also "vital energy," "vivacity" (*Merchant of Venice*, II. ii. 169); "the source of existence" (*Two Gentlemen*, III. i. 187). A.S. *life*, the dative case of the word *lif*, meaning life.

Like (adv.), in like manner; III. iii. 66. It is used both as an adjective

and as a substantive, as in *Love's Labour's Lost*, IV. ii. 88, and *Julius Cæsar*, I. ii. 315. A.S. *lician*, to please, to be like or suitable, from which comes the adj. *lic*, like.

Lime (subst.), a sticky substance laid on twigs to catch birds, bird-lime; IV. i. 246. Used also as a verb, as which it signifies (1) "to smear with bird-lime" (2 *Henry VI.*, I. iii. 89); (2) "to seek to catch with bird-lime" (*Much Ado*, III. i. 104); (3) "to cement" (3 *Henry VI.*, V. i. 84. A.S. *lim*, bitumen, cement.

Limit (subst.), bound or barrier; I. ii. 96; III. i. 72. Lat. *limitem*, acc. of limes, a limit.

Line (subst.), the lime-tree, with reference (punning) to allied meanings of "line" in other parts of the scene; IV. i. 193; also IV. i. 235. Originally written *lind*, hence *linden*; by the elision of the "d" it became "line," then *lime*.

Line-grove (subst.), lime-grove; V. i. 10.

Liver (subst.), regarded as the seat of the passions by the Elizabethans; IV. i. 56. A.S. *lifer*, liver.

Loathness (subst.), unwillingness, reluctance; II. i. 130. A.S. *láth*, painful, then hateful. *Láth* is the past of *lithan*, to suffer experience.

Lorded (verb), having become master, invested with power; I. ii. 97. A.S. *halford*, a lord.

Lush (adj.), juicy, succulent, luxuriant; II. i. 52.

Lusty (adj.), vigorous, full of vegetable life; II. i. 52; allied meanings are, "vigorous, full of animal life" (II. i. 119); "gallant" (*King John*, II. i. 322); "active" (*Much Ado*, V. iv. 46); "merry" (*Taming Shrew*, II. i. 161).

Maid (subst.), female servant; III. i. 84; allied meanings (1) "a girl" (I. ii. 427); (2) "a virgin" (*Measure for Measure*, V. i. 21). A.S. *mægden*, a maiden, abbrev. for *mægeden*, dimin. of *mæged*, a maid.

Main-course (subst.), the main sail; I. i. 35. *See* Notes.

Make (verb), to turn out to be, to become; II. i. 65.

Make a man (verb), to make the fortune of, to enrich; II. ii. 32.

Malice (adj. used for subst.), malicious one; I. 2. 367. Lat. *malitia*, malice, from *malus*, bad.

Manacle (subst.), primarily shackles, or fetters for the wrists; secondarily, chains generally; I. ii. 461. Lat. *manicula*, dim of *manica*, a gauntlet, then handcuffs.

Manage (subst.), administration, government of a state; I. ii. 70.

Marmoset (subst.), a small monkey; II. ii, 174. Fr. *marmoset*; Lat. (low), *marmoretum*, a grotesque marble figure, because these figures often represented monkeys, a curious instance of transference of idea by association of objects. *See* Notes.

Massy (adj.), heavy, massive, weighty; III. iii. 67.

Matter (subst.), an important business; II. i. 230. O.F. *matère*; Fr. *matière*; Lat. *materia*.

Meanders (subst.), a winding way or path, probably circles; III. iii. 3. From Meander, a river in Asia Minor which winds very much.

Measure (verb), to pass over; II. i. 259; M.E. *mesure*; O.F. *mesure*; Lat., *mensura*, measure.

Meddle (verb), to mix, to mingle; I. ii. 22; allied meanings are (1) "to have to do," "to be obliged to do" (*Twelfth Night*, III. iv. 271); (2) "to intrude on the concern of others" (*Measure for Measure*, V. i. 127).

Merchant (subst.), a ship of trade, a merchantman; II. i. 5. M.E. *marchant*; O.F. *marchant*; F. *mar-*

chand; Lat. *mercant*, stem of pres. part. of *mercari*, to trade.

Merely (adv.), simply, absolutely, quite; I. i. 55. Lat. *merus*, pure, unmixed.

Mettle (subst.), constitutional disposition, character; II. i. 182; allied meanings (1) "fiery temper," "ardour" (*Much Ado*, V. i. 133); (2) "the substance of which anything is composed" (*Measure for Measure*, I. i. 49). Lat. *metallum*, metal. With us mettle is wholly applied to mental attributes; *metal* to iron and the like.

Minion (subst.), favourite, darling; IV. i. 98. Fr. *mignon*, a favourite, usually used in a bad sense. Cf. 3 *Henry VI.*, II. ii. 84.

Miraculous (adj.), wonderful, in the sense of magical, as the harp of Amphion; II. i. 86. *See* Notes.

Miss (verb). There are two senses in which this word is used. (1) "To fail to hit an object aimed at" (II. i. 40); (2) "to be without," "to want" (I. ii. 311). A.S. *missian* or *missan*, to escape one's notice.

Mo (adj.), also *moe*, more; V. i. 234; in the 1st Folio the two forms are used, but are changed to "more" in the later Folios. A.S. *ma*, more.

Momentary (adj.), lasting but a moment, very brief; I. ii. 202. Lat. *momentum*, a movement.

Moon-calf (subst.), a deformed creature, an abortion; II. ii. 110.

Mop (subst.), a grimace; IV. i. 47; the same, according to Skeat, as mope, to be dispirited.

Morsel (subst.), remnant; a contemptuous sense in the use of the word; II. i. 286. M.E. *morsel*; O.F. *morsel*. (Fr. *morceau*). *Cf.* Ital. *morsello*. Dimin. from Lat. *morsum*, a bite; Lat. *morsus*, pp. of *mordere*, to bite.

Mount (verb), to raise and place in readiness for annoyance; II. ii. 11. Fr. *monter*, to mount; Lat. *montene*, acc. of *mons*, a mountain.

Mow (subst.), a grimace; IV. i. 47. Fr. *moue*, a moe or mouth, allied to *mock* and to *mop*.

Mow (verb), to make grimaces; II. ii. 9.

Much (adj.), "to think it much," to regard it as excessive, to grudge; I. ii. 252. M.E. *moche*, *miche*, *muche*, which only differ from O.E. *mycel*, *michel*, *muchel* by the final *l*; allied to A.S. *mycel*, great; Scots *muckle*.

Mum (interjec.), an expression enjoining silence, hush; III. ii. 57. M.E. *mom*, *mum*.

Muse (verb), to wonder at; III. iii. 36. M.E. *musen*; Fr. *muser*. The image is that of a dog scenting the air when in doubt as to the scent.

Mussels (subst.), bivalvular shellfish; I. ii. 463. M.E. *muscle*; A.S. *muxle*, a mussel; Lat. *musculus*, a sea mussel.

Mutineer (subst.), a rebel; III. ii. 40. *Cf.* the form "mutiner," which occurs in *Coriolanus*, I. i. 254; also "mutine" (*King Henry*, II. i. 378); and the verb "to mutine," to rebel. O.E. *mutiner*.

Natural (subst.), an idiot; III. ii. 37. Still used in Scotland.

Nature (subst.), the natural and involuntary affections of the heart; V. i. 76; allied meanings (1) "The world around us" (II. i. 159); (2) "spontaneous growth and formation" (V. i. 243); (3) "individual constitution and personal character" (I. ii. 93); (4) "the physical and moral constitution of man" (*Measure for Measure*, I. ii. 127); (5) "quality, sort and kind" (*Two Gentlemen*, V. iv. 58); (6) "human life, vitality" (*Measure for Measure*, II. iv. 43). Lat. *natura*; Fr. *nature*, nature.

Neat (subst.), An ox or cow; II. ii. 73. M.E. *neet*, both sing. and plur.; A.S. *neat*, both sing. and plur.

Nerves (subst.), that in which the strength of the body lies, the sinews; I. ii. 484. Fr. *nerf*; Lat. *nervum*, acc. of *nervus*, a nerve.

Nimble (adj.), light, quick and lively in motion; II. i. 174. M.E. *nimel*, from A.S. *niman*, to catch, to take; from which come A.S. *numol* or *numul*, quick at taking

Ninny (subst.), a fool, a simpleton; III. ii. 69. Ital. *ninno*, a child.

Nobody (subst.); III. ii. 134. The allusion here is to an Elizabethan print, "Nobody," prefixed to the play of *Nobody and Somebody* (printed towards the close of the 16th century); also to the stanzas of the old ballad, *The Well-Spoken Nobody*.

From the title-page of the comedy of "*No-body and Some-body*, with the *true Cronicle Historie of Elitaure*" (before 1600).

Nook (subst.), a corner, inlet or creek; I. ii. 227.

Note (subst.), intelligence, information, knowledge; II. i. 248; allied meanings (1) "a mark or sign" (*Much Ado*, III. ii. 53); (2) "a musical character marking a sound" (*Taming Shrew*, III. i. 77); (3) "any paper or writing from which something may be gathered" (*Merchant of Venice*, III. ii. 140); (4) "a stigma or brand" (*Love's Labour's Lost*, IV. iii. 124); (5) "any distinction or eminence" (*Winter's Tale*, IV. ii. 48); (6) "attention or observation" (*All's Well*, III. v. 104); (7) "a record" (*Measure for Measure*, V. i. 80). Fr. *note*; Lat. *nota*, a mark.

Nothing (subst.). *Cf.* the various shades of meaning in the following places in *The Tempest* where this word is used: I. ii. 16, 418, 457; II. i. 171, 175, 313; III. i. 94; III. ii. 23, 152; III. iii. 81, 85.

Observation (subst.). The act of observing certain details in practice; III. iii. 87; allied meanings are (1) "the act of observing" (*Comedy of Errors*, IV. ii. 5); (2) "knowledge gained by observing" (*Love's Labour's Lost*, II. ii. 228). Fr. *observer*; Lat. *observare*, to observe.

Occasion (subst.), anything occurring which requires to be laid hold of, pressing opportunity; II. i. 207; allied meanings are (1) "anything happening incidentally" (*Winter's Tale*, IV. iv. 850); (2) "cause," "motive" (*Much Ado*, I. i. 149); (3) "matter," "theme," "subject" (*Merchant of Venice*, I. i. 139).

Odd (adj.), lonely desert; I. ii. 223; allied meanings (1) "single" (*Troilus and Cressida*, IV. v. 44); (2) "unequalled," "uncommon" (*Lucrece*, I. iv. 33); (3) "peculiar," "singular" (*Measure for Measure*, V. i. 61); (4) "strange," "fantastical" (V. i. 255); (5) "occasioned," "incidental" (*Othello*, II. iii. 127); (6) "not even," "not divisible into two equal wholes" (*Merry Wives*, V. i. 3); with quibbling references in *Romeo and Juliet*, I. iii. 16, and *Troilus and Cressida*, IV. v. 41; (7)

"antagonistic" (*Troilus and Cressida*, IV. v. 265); (8) "indefinitely exceeding any specified number" (*Winter's Tale*, IV. iii. 34).

O'er (prep.), over again, "trebles thee o'er," "makes thee thrice as great"; II. i. 221; allied meanings are (1) "from beginning to end" (III. iii. 108); (2) "once more" (I. ii. 134); (3) "fully," "completely" (*Antony and Cleopatra*, II. ii. 229); (4) "on the surface" (*As You Like It*, III. ii. 63); (5) "beyond," "past" (*1 Henry VI.*, III. i. 275); (6) "over and over" (as tumbling) (*Midsummer Night's Dream*, III. ii. 25). A.S. *ofer*; M.E. *over*, over.

O'erprized (verb), exceeded in value; I. ii. 92.

Of (prep.), out of, by virtue of, in consequence of; V. i. 230. Its meanings are very numerous; a few of them are (1) "from" (*Two Gentlemen*, IV. iv. iii); (2) "out of," "in consequence of" (V. i. 230); (3) "by" (after passive verb) (*Much Ado*, I. i. 126); (4) "with" (*Merchant of Venice*, II. iv. 24); (5) "by one self" (*Merry Wives*, III. v. 32); (6) "on" (*1 Henry IV.*, II. iv. 127).

Office (subst.), any duty, or function; I. i. 37. An allied meaning is "any particular duty conferred by rank" (I. ii. 84). Lat. *officium*, duty.

Omit (verb), not to profit by neglect; I. ii. 183; II. i. 194; allied meanings (1) "to pass by," "to leave" (*Measure for Measure*, IV. iii. 77); (2) "to leave out," "not to speak of" (*Richard III.*, III. v. 30); (3) "to leave unregarded," "not to care for" (*Coriolanus*, III. 146). Lat. *omittere*, to let go.

On (used both as prep. and adv.), here used as former meaning of. Compare uses, I. ii. 87; IV. i. 157.

Ooze (subst.), the soft mud at the bottom of stagnant water, hence the bottom of the sea; I. ii. 252.

Or (prep.), ere, usually associated with *ever* or *ere*. *Or* and *ere* are practically the same words, both being from A.S. *aér*, before. Ere is not the abbreviated form of ever; I. ii. 11; V. 103.

Out (adv.), thoroughly, completely; I. ii. 41; *cf.* the allied meanings; (1) "without" (I. ii. 293); (2) "out from" (followed by of, and thus taking the force of a prepos.), (I. i. 27); (3) denoting distance (III. iii. 11); (4) denoting origin or source (II. i. 212); (5) abroad (I. ii. 133); (6) at an end, or to the end (I. ii. 246). There are other special meanings too numerous and delicate to trace here, but the above are the principal ones. A.S. *ute*, *utan*, out; M.E. *oute*, formed with the adverbial suffix -e or -an, from A.S. *ut*, adv., out.

Overblown (subst.), blown away, having spent the power of blowing; II. ii. 114.

Overtopping (verb), rising too high, outstripping; I. ii. 81; allied in meaning to "o'er top."

Owed (verb), to possess, own; I. ii. 407; also III. i. 45. M.E. *awen*, *owen*, to possess; A.S. *ágan*, to have or possess.

Own (adj.), "No man was his *own*," *lit*, possessed himself, or was master of himself; V. i. 213.

Painful (adj.), toilsome, laborious; III. i. 1. M.E. *peine*, pain; Lat. *poena*, a punishment or penalty.

Pains (subst., always used as a sing. noun); I. ii. 354; IV. i. 189.

Paphos (proper noun), a town in the Island of Cyprus. As a city it was celebrated for the worship of Venus, and the inhabitants were noted for their luxury, effeminacy and vice; IV. i. 93.

Pass (subst.), a lunge, a thrust at one's adversary (a fencing term); IV. i. 244; allied meanings are (1) "the act of going from one place to another" (*Hamlet*, II. ii. 77); (2) "permission or licence to go" (*Measure for Measure*, I. iii. 38); (3) "currency," "estimation" (*All's Well*, II. v. 55); (4) "an act," "proceeding" (*Measure for Measure*, V. i. 375); (5) "a narrow defile," "cymbal" (V. iii. 11); (6) "an embarrassing situation" (*Comedy of Errors*, III. i. 77). M.E. *passen*; Low Lat. *passare*, to pass from; Lat. *passus*, a step.

Passion (subst.), grief, suffering, any violent emotion (*cf.* IV. i. 143; I. ii. 392). Lat. *passio*, suffering, from *patior*, *passus*, *pati*, to suffer; also as a verb; V. i. 24.

Patch (subst.), a paltry fellow, a fool; III. ii. 69 (*see* Notes). M.E. *pacche*; it is allied to "platch," a patch, still used in some dialectical variations of Scots.

Pate (subst.), "pass of pate," a sally of wit; IV. i. 244. M.E. *pate*; allied to *plate*. "As bald as a plate" was an old German phrase (Schulze).

Paunch (verb), to run through one's stomach with a stake; III. ii. 98. O.F. *panche*, *pance*; Lat. *panticem*, acc. of *panter*, the paunch.

Pay (verb), to receive repayment, to have requit l; V. i. 70; allied meanings in the play (1) "to give as an equivalent" (II. ii. 81); (2) "to satisfy" (III. ii. 139); (3) "to offer," "to give," "to render" (IV. i. 96). M.E. *paien*; O.F. *paier*, to pay; Lat. *pacare*, to pacify.

Perfected (verb), to instruct fully; I. ii. 79; allied meanings (1) "to bring to perfection," "to complete" (*Two Gentlemen*, I. iii. 23); (2) "to effect," "perform" (*All's Well*, IV. iv. 4.). M.E. *perfit*, *parfit*; O.F. *parfit*, *parfeit*; Lat. *perfectus*, p.p. of *perficere*, to complete.

Pertly (adv.), promptly, alertly; IV. i. 58. Welsh *perc*, compact; *percu*, to smarten.

Piece (subst.), a person of supreme excellence; I. ii. 56; allied meanings (1) "a fragment" (I. ii. 8); (2) "a part considered by itself and taken as the whole" (*Merry Wives*, V. v. 86-147); (3) "applied to persons as a term of contempt" (*Winter's Tale*, IV. iv. 427); (4) "a work of art" (*Timon of Athens*, I. i. 28); (5) "a coin" (II. ii. 31); (6) also "a weapon" (2 *Henry IV.*, III. ii. 501).

Pied (adj.), particoloured, variegated; III. ii. 71.

Pig-nuts (subst.), earth-nuts; II. ii. 172.

Pioned (adj.), overgrown with the marsh-marigold, which, as the *Edinburgh Review* says, is even at present called "peony" in the neighbourhood of Stratford (*cf.* Notes); IV. i. 64. M.E. *pione*; O.F. *pione*; Lat. *pæonia*; medicinal from its supposed virtues.

Pitch (subst.), a thick, black substance obtained by boiling down tar; I. ii. 3. M.E. *pich*; older form, *pik*; A.S. *pic*; Lat. *pic*, stem of *pix*, pitch.

Plantation (subst.), colonisation, a first founding of laws and manners; II. i. 143. M.E. *plante*; A.S. *plante*; Lat. *planta*, a shoot or spreading sucker.

Play (verb), to act, or represent, the part of; V. i. 172, also I. ii. 209, I. i. 11.

Point (subst.), article, particular, or detail; I. ii. 194; allied meanings, (1) "sharp end of a weapon" (*Much Ado*, II. iii. 264); (2) "a tagged lace used to tie parts of the dress" (*Taming Shrew*, III. ii. 49); (3) "a stop in writing" (2 *Henry IV.*, II. iv 193);

(4) "an exactly defined part of space or time" (*Julius Cæsar*, I. ii. 104); (5) "highest elevation or summit" (*Midsummer Night's Dream*, II. ii. 119); (6) "a division of the mariner's compass" (*Coriolanus*, II. iii. 25); (7) "state," "situation," "predicament" (*Cymbeline*, III. iv. 16); (8) "subject," "matter," "question" (*Measure for Measure*, I. i. 84); (9) "the main question," "the precise thing to be considered" (*Winter's Tale*, III. iii. 91); (10) "punctilio," "respect" (*Midsummer Night's Dream*, V. i. 118); (11) "a signal given by blast of trumpet" (*2 Henry IV.*, IV. i. 52).

Pole-clipt (adj.), with poles that are clipped or embraced by vines; IV. i. 68.

Poor-John (subst.), a coarse kind of fish called hake, dried and salted; II. ii. 28. *Cf.* also reference in *Romeo and Juliet*, I. i. 37.

Post (subst.), a messenger on special service, who was supposed to ride rapidly, a Government servant carrying despatches; II. i. 248. *Cf.* phrase "in post," in haste (*Comedy of Errors*, I. ii. 63). Fr. *poste*, a letter-carrier; Low Lat. *postus*, fem. *posta*, a post or station, from *positus*, p.p. of *ponere*, to place.

Premises (subst.), conditions; I. ii. 123. O.E. *premisse*; Lat. *præmissa*, a premise, that which is stated beforehand.

Prescience (subst.), foreknowledge, foresight; I. ii. 180. O.E. *prescience*; Lat. *præ-scientia*, foreknowledge.

Presented (verb), represented; IV. i. 167; (1) "supplying the place of"; (2) "acting or performing"; also in the sense of revealing oneself (V. i. 85). Lat. *præsent*, stem of *præsens*, to be near or present.

Presently (adv.), immediately; I. ii. 125; IV. i. 42.

Prime (adj.), first in time or in excellence; I. ii. 72; also used as a subst., meaning (1) "the height of perfection" (*Two Gentlemen*, I. i. 49); and (2) "the spring of the year" (*Sonnets*, xcvii. 7).

Princess' (subst., folios read "princesse"), princesses; I. ii. 173. Lat. *princeps*, a chief.

Profess (verb), to set up for, to make it one's business; II. i. 237; allied meanings (1) "to declare openly" (III. i. 69); (2) "to avow" or "acknowledge" (*Measure for Measure*, IV. ii. 189); (3) "to own to be" (*Winter's Tale*, IV. iv. 544). M.E. *professed*; Lat. *professus*, p.p. of *profiteri*, from *pro*, forth, and *fateri*, to acknowledge, that in turn being derived from *fatum*, supine of *fari*, to speak.

Profit (verb), to derive benefit from thence, to become proficient, to improve; I. ii. 172; an allied meaning is "to be of use to," "to advantage" (I. ii. 313), used as a subst. in the sense of "gain," "advantage" (I. ii. 363). M.E. *profit*; P. *profit*; Lat. *profectum*, neut. of *profectus*, p.p. of *proficere*, to make progress.

Provision (subst.), provident care, preparation beforehand, what we now call prevision; I. ii. 28; from Lat. *pro*, before, and *videre*, to see.

Purchased (verb), obtained, acquired, gained; IV. i. 14; also to buy, *Merchant of Venice*, III. ii. 89. M.E. *purchasen*; O.F. *purchacer*, to pursue eagerly; O.E. *pur*; from Lat. *pro*, and O.F. *chacer*, to run after.

Putter-out (subst.), one who invests money before leaving home to go on a voyage, on condition of receiving his own, with five per cent. of an addition to it (*see* Notes); III. iii. 48.

Quaint (adj.), fine, neat, pretty, pleasant; I. ii. 317. M.E. *qucint*, also *quoint* and *coint*, famous; O.F. *coint*, neat, fine; from Lat. *cognitus*, well known.

Quality (subst.), virtue, power, skill; I. ii. 193; I. ii. 337; allied meanings (1) "anything that can be said to be characteristic of a thing" (*Two Gentlemen*, III. i. 65); (2) "nature," "condition" (II. i. 200). M.E. *qualitee*; Fr. *qualité*; Lat. *qualitatem*, acc. of *qualitas*, quality; from Lat. *qualis*, of what sort, allied to our Eng. which.

Quick (adj.), living, fresh; III. ii. 73; allied meanings are (1) "the keenest feeling" (V. i. 25); (2) "lively," "sprightly," "nimble" (*Love's Labour's Lost*, I. i. 162); (3) "sensitive," "perceptive" (*Winter's Tale*, IV. iv. 678); (4) "swift," "speedy" (I. ii. 366). Used also as an adv., (V. i. 314). M.E. *quik*; A.S. *cwic*; Dan. *qvik*; Dut. *kwik*, all meaning nimble, speedy.

Quickens (verb), to make alive; III. i. 6.

Quit (verb), to leave; I. ii. 148; allied meanings (1) "to set at liberty" (*Twelfth Night*, V. i. 321); (2) "to clear," "excuse," "absolve" (*As You Like It*, III. i. 11); (3) "or to remit" (*Comedy of Errors*, I. i. 23); (4) "to requit," "repay" (*Measure for Measure*, V. i. 416); (5) "to acquit oneself" (*Lear*, II. i. 32). M.E. *quyt*, *quyte*, free; O.F. *quite*, discharged; Lat. *quietum*, acc. of *quietus*, quiet.

Rabble (subst.), a company or crowd; IV. i. 37; allied meaning is "the lower part of the people" (*Coriolanus*, I. i. 222); onomatopœic word to describe noise made by the people. O. Dut. *rabbeln*, to chatter.

Race (subst.), a family, generation, or breed; I. ii. 358; allied meanings (1) "natural disposition" (*Meas.*, II .iv. 160); (2) "a root" (*Winter's Tale*, IV. iii. 49). O.H. Ger. *reiza*, a line.

Rack (subst.), floating vapour, cloud; IV. i. 156. M.E. *rak*; Icel. *rek*, drift; Icel. *skyrek*, the mass of drifting clouds. Cf. *Hamlet*, II. ii. 503, and *Antony and Cleopatra*, IV. xiv. 10.

Rate (subst.), estimate; I. ii. 92; "reckoning" (II. i. 109); alied meanings (1) "price" (*Coriolanus*, I. i. 193); (2) "the degree in which a thing is done" (*Merchant of Venice*, I. i. 128). O.E. *rate*, a price; Lat. *ratus*, determined, fixed upon.

Razorable (adj.), ready for shaving; II. i. 250. Fr. *rasoir*, a razor; M.E. *rasen*, to scrape: Low Lat. *rasere*, to graze.

Rear (verb), to raise; II. i. 295; allied meanings (1) "to erect" (*Titus Andronicus*, V. ii. 189); (2) "to place high" (3 *Henry VI.*, II. vi. 86); (3) "to rouse" (*Richard II.*, IV. i. 145); (4) "to breed" (*Winter's Tale*, II. iii. 192). M.E. *reren*; A.S. *rærran*, to rear, for *reasan*, casual form of *risan*, to rise.

Reason (subst.), satisfaction, what is reasonable; III. ii. 128; allied meanings (1) "the rational faculty" (I. ii. 208); (2) "any thing conformable to reason" (*Merry Wives*, I. i. 218); (3) "equity," "fairness" (*Midsummer Night's Dream*, V. i. 253); (4) "argumentation," "discourse" (*Sonnets*, cli. 8); (5) "cause," "ground," "motive" (*Merry Wives*, II. i. 4). Used also as a verb, (1) "to argue," "debate" (*Much Ado*, V. i. 227); (2) "to

speak" (*Two Gentlemen*, II. i. 139). From M.E. *resoun, reisun;* O.F. *reison;* Lat. *rationem*, acc. of ratio, reason.

Reasonable (adj.), endued with, or conformable to reason; V. i. 81.

Recover (verb), to restore from illness or a swoon; II. ii. 71, 79, 97; allied meanings (1) "to regain or get again" (*Hamlet*, V. i. 158); (2) "to reconcile" (*Othello*, II. iii. 271); (3) "to save from danger" (*Twelfth Night*, II. i 39); (4) "to cover again" (*Julius Cæsar*, I. i. 28); (5) "to get," "gain," "reach" (III. ii. 16). O.F. *recoverer;* Lat. *recuperare*, to recover. *See* Notes.

Reeling-ripe (adv. phrase), so intoxicated as to be on the point of reeling; V. i. 279. M.E. *rele;* A.S. *hreol*, a reel.

Release (subst.), "your release" means until released by you; V. i. 11; used also as a verb, "to set free" (V. i. 30). M.E. *relessen;* O.F. *relessin*, to relax; Lat. *relaxare*, to relax.

Remember (verb), to mention, and thereby recall the remembrance; I. ii. 405; allied meanings in this play are numerous: (1) "to bear in mind," "to recollect" (I. ii. 38, 51, 133; III. i. 49; III. iii. 68; V. i. 255); (2) "to think of," "consider" (I. i. 19); (3) "to remind" (I. ii. 243). O.F. *remembrer;* Lat. *rememorare*, to remember.

Remembrance (subst.), sometimes a quadrisyllabic word), the faculty of recollecting; II. i. 232; also the allied meanings (1) "recollection" (I. ii. 44); (2) "the fact of being kept in remembrance" (*All's Well*, I. ii. 48); (3) "thought," "regard," "consideration" (*Coriolanus*, II. iii. 256).

Remorse (subst.), pity, tenderness of heart; V. i. 76; allied meaning, "compunction of conscience" (*Lucrece*, 269). O.F. *remors.;* L. Lat. *remorsus*, remorse, from Lat. *remorsus;* p.p. of *remordere*, to bite again.

Requit (verb), to bring retribution for, to avenge, in the Old Testament sense; III. iii. 71. From *re* and the M.E. word *quite*, or *quit*, free.

Resolve (verb), to explain, solve; V. i. 248; allied meanings (1) "to dissolve," "melt" (*Timon*, IV. iii. 444); (2) "to free from," "perplexity" (*Macbeth*, III. i. 138); (3) "satisfy," "free from uncertainty" (*Julius Cæsar*, III. i. 131); (4) "to prepare" (*Winter's Tale*, V. iii. 86). (5) "to determine" (*John*, II. i. 585). Lat. *resolvere*, to loosen, melt.

Rid (verb), to despatch, destroy; I. ii. 364. M.E. *ridden;* A.S. *hreddan*, to snatch away, deliver.

Roar (subst.), the full sound of a mighty deep voice; I. ii. 2. M.E. *roren;* A.S. *rarian*, to bellow.

Room (subst.), sea-room; I. i. 8. M.E. *roum;* A.S. *rúm, naefdon rúm*, they had no room. A.S. Gospel Luke, ii. 7.

Rounded (verb), surrounded, encompassed; IV. i. 158. O.F. *roönd;* F. *roud;* Lat. *rotundus*.

Sack (subst.), the generic name of Spanish and Canary wines; II. ii. 126; from Fr. *sec*, dry; O.F. name for it was *vin sec*. *See* Notes.

Salvages (subst.), savages; II. ii. 60; used also as an adjective, in which sense it means (1) "wild and untamed" (*Much Ado*, I. i. 263); (2) "brutal," "beastly" (*Richard III.*, III. v. 83); (3) "rude," "unpolished," "uncivil" (*Macbeth*, IV. ii. 69). M.E. *sauvage;* O.F. *savaige;* Lat. *silva*, a wood.

Sanctimonious (adj.), bespeaking or expressing sanctity, holy; IV. i. 17.

Lat. *sanctimonia*, holiness, from *sanctus*, holy. *Cf.* O.S. word for saint, a "saunct."

Sans (adv.), without ; I. ii. 97.

Scandal'd (verb), scandalous, disgraceful ; IV. i. 90. Fr. *scandale ;* Lat. *scandalune*, a snare.

Scurvy (adj.), vile, contemptible ; II. ii. 46 ; also III. ii. 69. A.S. *scurf, sceorfa*, scurf or scab ; stem of *sceorfum*, to scrape.

Sea-mews (subst.), a small sea bird ; II. ii. 176. Some read, "scamels." *Cf.* Notes.

Securing (verb), making safe, guarding from danger ; II. i. 310. Lat. *securus*, free from anxiety.

Sedged (adj.), made of the narrow reeds or flags called sedges ; IV. 129. M.E. *segge ;* A.S. *secg*, sedge, which means literally the "cutter" or "sword-grass," from its shape.

Sense (subst.), mental power, faculty of thinking and feeling ; II. i. 107 ; allied meanings (1) "one of the five senses" (I. ii. 412) ; (2) "perception by the five senses" (*Love's Labour's Lost*, V. ii. 259) ; (3) "perception by the mind" (*All's Well*, I. i. 235) ; (4) "sensuality" (*Measure for Measure*, I. iv. 59) ; (5) "understanding," "power of sound reasoning" (*Hamlet*, I. ii. 99) ; (6) "rational meaning," "reason" (*Sonnets*, xxxv. 9) ; (7) "meaning," "important signification" (*Cymbeline*, V. v. 431). Fr. *sens*, sense ; Lat. *sensum*, acc. of *sensu*

Sensible (adj.), capable of perception, endowed with feeling, sensitive ; II. i. 175 ; allied meanings (1) "having sensation," "perceiving" (*Hamlet*, I. i. 57) ; (2) "in a moral sense," "feeling" (*Merchant of Venice*, II. viii. 48) ; (3) "perceptibly," "tangible" (*Macbeth*, II. i. 36).

Set (verb), cause, produce ; V. i. 44 ; allied meanings (1) "to place in a particular position" (*Hamlet*, III. iv. 61) ; (2) "to plant" (*Winter's Tale*, IV. iv 100) ; (3) "to erect," "raise" (*Coriolanus*, II. i. 77) ; (4) "to fix," "arrange," "regulate" (*Henry V.*, III. i. 15) ; (5) "to appoint," "to station" (*Twelfth Night*, I. v. 90) ; (6) "to fix," "determine" (*Antony and Cleopatra*, I. i. 16) ; (7) "to stake at play" (1 *Henry IV.*, IV. i. 46) ; (8) "to incite," "instigate" (II. ii. 8) ; (9) "to cause," "produce," "contrive" (*Venus and Adonis*, 1160) ; (10) "to oppose" (*Midsummer Night's Dream*, III. i. 137) ; (11) "to write," "note down" V. i. 207). A.S. *settan*, to set, to make to sit, casual form of *sittan*, to sit ; derived from the past tense, *saet*.

Setebos (proper noun), the god of Sycorax, said to have been a deity of the Patagonians ; I. ii. 373 ; V. i. 261.

Sets off (verb), shows to the best advantage ; III. i. 2. *Cf.* verb *set*.

Several (adj.), separate, different, distinct ; III i. 42 ; allied meanings (1) "particular," "respective" (III. iii. 88) ; (2) "different," "divers" (V. i. 232).

Shak'd (verb), shook ; II. i. 319 ; when followed by adverbs and prepositions, expression denotes "an effect" (I. ii. 307 ; II. i 304 ; *Midsummer Night's Dream*, III. ii. 261).

Shed (verb), to suffer or cause to flow out, to pour ; II. ii. 22. A.S. *sceadan, scadæn*, past tense, *sced*, p.p. *scaden*, to shed ; when M.E. *scheden* (weak verb), to shed.

Shroud (verb), to take shelter ; II. ii. 42 ; allied meanings (1) "to shelter," "to cover," "conceal" (*Love's Labour's Lost*, IV. iii. 137) ; (2) "to dress for the grave" (*Hamlet*, V. i. 99). A.S. *scrúd*, garment, clothing. Originally a

shroud was a "shred," a piece cut off to form a covering; thence, any covering or shelter. Cf. *Comus*, 147, "Run to your shrouds within these brakes and trees."

Siege (subst.), excrement; II. ii. 110. Low Lat. *assedium*, for *obsidium*, a siege.

Single (adj.), separate, alone, solitary; V. i. 248; also "feeble," "silly" (I. ii. 432). Lat. *singulus*, single.

Skilless (adj.), inexpert, ignorant; III. i. 53. M.E. *skil*, in the sense of "reason"; Dan. *skille*, to separate.

Sociable (adj.), companionable, one who has like tastes and sympathies; V. i. 63. Lat. *sociabilis*, companionable, from *socius*, a companion.

Something (indef. pronoun), a certain thing or a certain quantity, somewhat; I. ii. 414.

Sometime (adv.), sometimes; I. ii. 198; allied meanings (1) "once" (*Merchant of Venice*, I. i. 163); (2) "formerly" (*Hamlet*, I. i. 79).

Sore (adj.), grievous, heavy, painful; V. i. 288.

Sort (subst.), manner, way; II. i. 104; allied meanings are (1) "kind," "species" (*Twelfth Night*, I. ii. 58); (2) "order," "class of people" (*As You Like It*, I. i. 174); (3) "rank," "quality" (*Measure for Measure*, IV. iv. 19); (4) "lot" (*Troilus*, I. iii. 376. Fr. *sorte*, sort, kind, allied to Fr. *sort*, luck; Lat. *sortem*, acc. of *sors*, lot.

Sot (subst.), dolt, blockhead; III. ii. 101; also "a blockhead who is drunken." M.E. *sot;* O.F. *sot*, fem., *sotte;* origin doubtful, perhaps Celtic.

Soundly (adv.), stoutly, thoroughly, strongly; II. ii. 81; allied meanings (1) "well," "satisfactorily" (*Richard III.*, III. i. 186); (2) "fast," "closely," "so as not to be easily aroused" (*Venus and Adonis*, 786); (3) "truly," "heartily" (*Henry V.*, V. ii. 105). M.E. *sound;* A.S. *sund*, sound.

South-west (subst.), a south-west wind, charged with the moist vapours of the Gulf Stream; I. ii. 323.

Speak (verb), to address, encourage; II. i. 8; allied meanings (1) "to utter words in any manner" (I. ii. 260, 314, 354, 433; III. i. 63; III. iii. 96; IV. i. 31; V. i. 201); (2) "to salute by words" (II. ii. 105); (3) "to be expressive," "have a meaning" (*Troilus*, IV. v. 56); (4) "to utter with the mouth" (*Love's Labour's Lost*, V. ii. 110); (5) "to talk or converse in a language" (I. ii. 429); (6) "to convey in words" (*Much Ado*, II. i. 103); (7) "to say" (II. i. 137); (8) "to tell," "report," "communicate" (*Comedy of Errors*, I. i. 33); (9) "to make itself felt in calling to action" (*Coriolanus*, III. ii. 41); (10) "to give sound" (*Lear*, V. iii. 156). M.E. *speken*, but before 1200, *spreken;* the word has lost an *r;* Late A.S. *specan;* Early A.S. *sprecan;* past tense, *spraec*, p.p., *sprecen*.

Sphere (subst.), the orbit in which a star moves; II. i. 183. M.E. *spere;* O.F. *espere;* Later Fr. *sphere;* Lat. *sphaera*, a ball.

Spiriting (subst.), the work done by a sprite; I. ii. 298. M.E. *spirit;* O.F. *espirit;* Lat. *spiritum*, acc. of *spiritus*, breath.

Spoon (subst.), "long spoon" wherewith to eat with the devil; II. ii. 103. *See* Notes.

Spurs (subst.), a shoot of the root of a tree; V. i. 47. M.E. *spure;* A.S. *spura*, *spora*, a spur.

Stain (verb), to disfigure, deface; I. ii. 414; allied meanings (1) "to dye," "tinge with a different colour" (*Lucrece*, 56); (2) "to discolour," "spot" (II. i. 64); (3) "to dim," "darken" (*Lear*, V. iii. 262); (4) "to soil," "taint," "disgrace" (*All's Well*, III. vii. 7); (5) "to prevent," "corrupt" (*Sonnets*, cix. 11); (6) "to grow dim," "be obscured" (*Love's Labour's Lost*, II. i. 48). Stain is the abbreviated form of "distain," to take away colour. M.E. *disteinen;* O.F. *disteindre*, to take away hues; Lat. *dis*, away, and *tingere*, to dye.

Standard (subst.), standard-bearer or ensign; III. ii. 19; quibble on the likeness in sound between "standard" and "stander"; III. ii. 20. O.F., *estandart*, a standard or ensign, and a standard measure. The flag was a large one on a fixed or standing pole.

Standing (part. adj. used as a subst.), standing water, water subject neither to the ebb and flow; II. i. 221.

Steaded (verb), to be of use to, to benefit, help; I. ii. 165; an allied meaning occurs in *Measure for Measure*, III. i. 258. M.E., *stede;* A.S. *stede*, a place; allied to Lat. *statio*, a station.

Still-closing (part. adj.), always coalescing again; III. iii. 64.

Still vexed (adj.), constantly troubled; I. ii. 229.

Stock-fish (subst.), dried cod; III. ii. 77.

Stomach (subst.), stubborn courage; I. ii. 157; allied meanings (1) "the organ of digestion" (II. ii. 118; III. iii. 41); (2) "inclination," "disposition" (II. i. 107); (3) "appetite" (*Two Gentlemen*, I. ii. 68); (4) "anger" (*Lear*, V. iii. 74); (5) "pride," "arrogance" (*Taming Shrew*, V. ii. 176). Used also as a verb in the sense of "to be angry at," "resent," (*Antony and Cleopatra*, III. iv. 12). M.E. *stomak;* O.F. *estomac;* Lat. *stomachum*, acc. of *stomachus*, the stomach.

Stover (subst.), fodder for cattle; IV. i. 63. M.E. *stouer*, necessaries; O.F. *estover*, *estoveir*, originally the infinitive mood of a verb that was used impersonally with the sense "it is necessary."

Strange (adj.), remarkable, notable, rare; III. iii. 87; allied meanings (1) "surprising," "wonderful"; (2) "not one's own," "belonging to another" (*Much Ado*, V. iv. 49); (3) "unknown" (II. i. 112); (4) "not knowing," "unacquainted" (*Troilus*, III. iii. 12); (5) "reserved," "distant" (*Julius Cæsar*, I. ii. 35); (6) "foreign" (*Winter's Tale*, II. iii. 179); I. ii. 178, 401; II. i. 199, 213, 318; II. ii. 28, 32, 41; III. iii. 95; IV. i. 143, 234; V. i. 117, 228, 232, 242, 289. O.F. *estrange*, to make strange; Lat. *extraneum*, neuter of *extraneus*, foreign.

Strangely (adv.), uncommonly, extraordinarily; IV. i. 7; also "in a manner to cause surprise," III. iii. 40; V. i. 160, 313.

Study (verb), ponder, meditate, muse, II. i. 81; allied meanings (1) "to fix the mind on a subject" (*Love's Labour's Lost*, I. i. 61); (2) "to apply the mind to books and learning" (*As You Like It*, III. ii. 330); (3) "to learn by heart" (*Hamlet*, II. ii. 566); (4) "to make out by scientific research" (*Love's Labour's Lost*, I. ii. 54). M.E. *studie*, from Lat. *studere*, to be busy about.

Subject (verb), to put under the power of another; I. ii. 114; also as an adjective, III. ii. 48,

and as a substantive, I. ii. 341. M.E. *suget;* O.F. *sujet;* Lat. *subjectus*, p.p. of *subjicere*, to put under.

Substitution (subst.), put in the place of another; I. ii. 103. Lat. *substitutus*, p.p. of *substituere*, to put in the place of.

Subtilties (subst.), illusion, deception, false appearance; V. i. 124. A reference to cookery and confections, *see* Notes. O.F. *sotil*, *sotel;* the *b* was a later insertion and is never sounded. O.F. *sotel*, *soutil;* Lat. *subtilis*, subtle.

Sudden (adj.), quick, hasty; II. i. 306; allied meanings (1) "happening without previous hope" (*Merry Wives*, V. v. 130); (2) "unprepared" (*Two Gentlemen*, IV. ii. 12); (3) "happening immediately" (*Measure for Measure*, II. ii. 83); (4) "rash," "inconsiderate" (*Love's Labour's Lost*, II. i. 107); (5) "violent," "impetuous" (*As You Like It*, II. vii. 151). M.E. *sodain*. O.F., *sodain*. Low Lat. *subitanus*, from *subitus*, sudden.

Suffered (verb), suffered death; II. ii. 38.

Suggestion (subst.), prompting to do evil, secret incitement; II. i. 288. Fr. *suggestion;* Lat. *suggestionem sug* for *sub*, under, and *gerere*, to bring.

Supplant (verb), to displace, remove; II. i. 271. Fr. *supplanter;* Lat. *supplantare*, to put under the sole of the feet; *sup* or *sub*, and *planta*, sole.

Sustaining (verb), that which bears up, supports; I. ii. 218.

Swabber (subst.), one whose office is to clean the deck of a vessel; II. ii. 48. Dut. *wabber*, the drudge of a ship, from verb, *swabberen*, to drudge.

Tabor (subst.), a small drum used for festivities; IV. i. 175. Fr. *tabour* (modif., *tambour*); Arab, *tambúr*, a kind of lute or guitar with a long neck and six brass strings; also a drum.

Tabor and pipe, from Brit. Mus. MSS., Add. 12228.

Taborer (subst.), a player on the tabor; III. ii. 158.

Tackle (subst.), the ropes of a ship, cordage; I. ii. 147. M.E. *takel;* Dan. *takkel*, whence *takle*, to rig; the suffix *el* denotes the agent.

Talking (verb), remarking; II. i. 96; allied meanings in the play (1) "to speak" (II. i. 27, II. ii. 178); (2) modified by a preposition (II. ii. 76); (3) with an accusative denoting an effect (II. i. 171); (4) followed by with. M.E. *talken;* Dan. *tolke*, to explain; Lithuanian *tulkas*; the only Lithuanian word in English.

Tang (subst.), a shrill sound, a twang; II. ii. 52. An onomatopœic word, imitating the sound of the thing implied.

Taste (verb), feel, experience, suffer from; V. i. 123; allied meanings (1) "to perceive by means of the palate" (*Romeo and Juliet*, II. iii. 26); (2) "to try," "to prove in general" (*Twelfth Night*, III. iv. 263); (3) "to eat or drink," "actually or figuratively" (II. ii. 77). Used as a substantive also in all the derivative meaning of taste, and of perceiving by taste. (Cf. *Love's Labour's Lost*, IV. iii. 338; *Coriolanus*, III. i. 103; *Merchant*

of Venice, II. iii. 3; *Troilus and Cressida*, V. ii. 127). M.E. *tasten*, to handle; O.F. *taster*, to feel; Low Lat. *taxitare*, iterative form of *taxare*, to feel.

Teen (subst.), vexation, pain, grief; I. ii. 64. M.E. *tene;* A.S. *teona*, public accusation, contracted form of *tihan*, to accuse. *Teen* really means grief resulting from public accusation.

Tell (verb), to count, number; II. i. 15; allied meanings in the play (1) "to communicate truth or falsehood" (I. ii. 14, 34, 43, 100, 248; III. ii. 32; III. iii. 96; V. 129); (2) "to tell as warning" (II. ii. 88); allied meanings elsewhere (3) "to narrate" (*Macbeth*, V. v. 27); (4) "to say," "speak" (1 *Henry IV.*, III. i. 59); (5) "to explain," "solve" (*Pericles*, Prologue, 38). M.E. *tale;* A.S. *talu*, a number, also a narrative; Dan. *tale*, speech.

Temperance (subst.), agreeable temperature, mild climate; II. i. 42; allied meanings (1) "moderation" (*Hamlet*, III. ii. 8); (2) "virtue" (*Lucrece*, 884); (3) "a female name" (II. i. 43). Lat. *temperantia*, temperance, from *temperare*, to apportion.

TEMPERANCE.
From the basement of a tomb in the Church of Folleville (Dept. of the Somme).

Tend (verb), to attend, wait on; I. ii. 47; allied meanings (1) "to be attentive" (I. i. 8); (2) "to be ready for service" (*Hamlet*, I. iii. 83); (3) "to have a tendency to move in a certain direction" (*John*, III. i. 272). Fr. *tendre;* Lat. *tendere*, to stretch, extend, direct, allied to *tenere*, to hold.

Tender (verb), to regard or treat with kindness; II. i. 270; used also as substantive meaning (1) "an offer for acceptance or the thing offered" (*John*, V. vii. 106; *Hamlet*, I. iii. 106); (2) "regard or care" (*Lear*, I. iv. 230); used also as an adj., "soft," "delicate," "loving" (*Much Ado*, II. iii. 171; *Winter's Tale*, V. iii. 26); finally used as a verb in a sense other than above, viz., "to offer," "present" (IV. i. 5); also "to show" (*Winter's Tale*, IV. iv. 826). Lat. *tendere*, to stretch out.

Thatched (adj.), covered; strewn with straw; IV. i. 63.

Third (subst.), a thrid or thread; IV. i. 3. M.E. *threed*, *thred;* A.S. *throed*, literally that which is twisted, from A.S. *thrawan*, to twist, with the usual change from *a* to *oe*, and loss of *w;* Dan. *traad*.

Throe (verb), to cause pain, to put in agony; II. i. 231. M.E. *throwe;* A.S. *threa*, short for *threaw* (rebuke, affliction), past tense of *threowan*, to afflict severely.

Throughly (adv.), thoroughly; III. iii. 14.

Tilth (subst.), tillage, husbandry; II. i. 152; from till, to cultivate. M.E. *tilien;* A.S. *tilian*, to till land excellently, from A.S. *til*, good; Dut. *telen*, to breed.

To (adv. and prep., with force of a conjunction); some of the uses in the play, "for as" (II. i. 75); "motion towards" (III. ii. 65; IV. i. 51); "as far as" (V. i. 25); "a result produced" (I. ii. 8; III. ii. 38; IV. i. 193); "application

towards" (III. ii. 45); "destination," "aim" (I. ii. 129; II. ii. 145); "in comparison of" (I. ii. 480); "according to" (I. ii. 85).

Topmast (subst.), the mainmast; I. i. 34; I. ii. 199.

Trash (verb), to check; taken probably from the language of coursing and hunting. The hounds were "trashed" or "checked" when they were too eager; I. ii. 81. Originally it implied, as Skeat says, bits of broken sticks found under trees, which were dry and easily broken.

Trebles (verb), to make thrice as much; II. i. 221 ("make thee thrice what thou art"). O.F. *treble;* Lat. *triplum*, acc. of *triplus*, threefold.

Trembling (subst.), the tremor which seized those supposed to be possessed by the devil; II. ii. 83. Low Lat. *tremulare*, to shake, from Lat. adj. *tremulus*, shaking.

Trencher (subst.), the first Folio reads, "nor scrape trenchering," due probably to the previous words ending in "ing"; II. ii. 187.

Trice (adv. phr.), "on a trice," in an instant; V. i. 238. A Spanish expression, "*en un tris*," in a moment, from *tris*, the noise made by the cracking of glass.

Tricksy (adj.), playful, full of tricks and devices; V. i. 226. Dut. *trek*, a trick, from *trekkan*, to pull; the change from *e* to *i* was due to M.E. *trichen*, to play the traitor; V. i. 226.

Trifle (subst.), a toy of the fancy or of enchantment; V. i. 112. M.E. *truffe*, *trefle*, rarely *trifle;* O.F. *truffe*, mockery, dimin. of *truffe*, a gibe.

Troll (verb), to warble, sing gaily; III. ii. 124. M.E. *trollen*, to roll; O.F. *troller* and *trauler*, to run hither and thither, hence to sing irregularly.

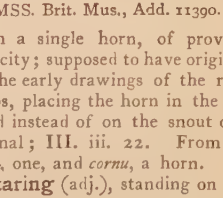
Twilled (adj.), covered with sedge and reeds; IV. i. 64. *See* Notes.

Twink (subst.), twinkling; IV. i. 43. M.E. *twinkeling*, from *twinkling*, verb, *twinkelen*, to wink; A.S. *twenclian*, to twinkle, a frequentative form of the older word, *twink;* they are all nasalised forms of A.S. *twiccan*, to twitch.

Undergoing (partic. adj.), enduring, suffering; I. ii. 157.

Under the line (adv. phr.), probably taken from tennis; "to strike the ball under the line" would be equivalent to the game being lost; IV. i. 236.

Unicorn (subst.), a fabulous animal



MSS. Brit. Mus., Add. 11390.

with a single horn, of proverbial ferocity; supposed to have originated in the early drawings of the rhinoceros, placing the horn in the forehead instead of on the snout of the animal; III. iii. 22. From Lat. *unus*, one, and *cornu*, a horn.

Up-staring (adj.), standing on end; I. ii. 213.

Urchins (subst.), a hedgehog; I. ii. 326; also "an imp," "a goblin." (Cf. *Merry Wives*, IV. iv. 49.) O.F. *irecon*, *eriçon*, *herisson*, a hedgehog, from Lat. *ericius*, a hedgehog.

Urchin-shows (subst.), apparitions of elves and imps; II. ii. 5.

Use (verb), to be accustomed, to be wont; II. i. 175; allied meanings in the play are (1) "to employ" (I. i. 23; IV. i. 36); (2) "to practise

generally" (III. iii. 16); (3) "to treat" (I. ii. 345; V. i. 72.) It also occurs as a subst. in I. ii. 492, in the sense of the act of employing a thing. M.E. *use, wse*; O.F. *us*, usage; Lat. *usum*, acc. of *usus*, use.

Vanity (subst.), illusion, deception; IV. i. 41; also has the meaning of "empty," "vain pursuits" (*Much Ado*, III. iii. 22). Fr. *vanité*; Lat. *vanitatem*, acc. of *vanitas*.

Vast (subst.), the mysterious indefiniteness of night's void, when the prospect is not bounded by distinct objects; I. ii. 327. Fr. *vaste*; Lat. *vastus*, huge.

Verily (adv.), assuredly, truly; II. i. 321. From Lat. *verus*, true.

Virtue (subst.), the essence or substance; I. ii. 27. M.E. *virtu*; Lat. *vertus*, manly excellence.

Visitation (subst.), a misfortune or affliction; III. i. 32. Lat. *visitare*, to visit, from *visus*, p.p. of *videre*, to see.

Visitor (subst.), referring to the "ghostly comfort" given by the priests when hearing the confession of the dying and administering the last holy rites; II. i. 11.

Vouched (verb), warranted, surety given for genuineness; II. i. 60; allied meanings are (1) "to bear witness" (*Othello*, I. iii. 262); (2) "to answer for" (*Coriolanus*, V. vi. 5); (3) "to maintain," "assert" (*Cymbeline*, I. iv. 61). Used also as a subst. in the sense of "testimony," "attestation" (*Henry* VIII., I. i. 157). O.F. *voucher*, to cite; Lat. *vocare*, to call.

Waist (subst.), that part of a vessel lying between the quarter-deck and the forecastle; I. ii. 197.

Wallets of flesh, III. iii. 46; referring, in all probability, to the disease called "goitre." *Vide* sketch and *see* Note.

A Tyrolese peasant with a goitre [(from a sketch by G. Herring) Knight].

Ward (subst.), posture of defence in fencing; I. ii. 471. M.E. *ward*; A.S. *weard* (mas.), a guard, also *weard* (fem.), a protection, allied to *wary*.

Wearily (adv. used for adj.), weary, like one fatigued III. i. 32. M.E. *weri*; A.S. *werig*, tired, from *worian*, to tramp about, that in turn from *wor*, a moor, which is tedious to tramp over; O.S. *worig*.

Weather (subst.), tempest; I. i. 37-40. M.E. *weder*; A.S. *weder*, storm, and then weather generally; Dan. *ve-ir*, wind.

Weather-fends (comp. subst.), that which protects from the weather; V. i. 10.

Weighed (verb), considered; II. i. 130. M.E. *weghen*; A.S. *wegan*, past tense, *waeg*, to carry, to bear; Dan. *veie*, to move.

Welkin's cheek (subst.), the surface of the sky; I. ii. 4.

Wench (subst.), a girl, also a woman; not always used in a bad sense as now, but as a familiar expression; I. ii. 139, 412, 479. M.E. *wenche*,

earlier form *wenchel*, a child ; A.S. *wincle*, children of either sex ; allied to A.S. *wencel*, weak.

Wet (verb), to moisten with water or tears ; II. i. 127 ; IV. i. 211. M.E. *wet*, *weet ;* A.S. *waet*, wet ; Dan. *vaad ;* Swed. *vat*, wet.

Wezand (subst.), the gullet or windpipe ; III. ii. 97. A.S. *wasend*, the gullet, but the mod. Eng. form corresponds rather to a by form, *waesend ;* the original sense was "the wheezing thing," the windpipe, *hwaesend*, prés. part. of *hwaesan*, to wheeze.

When (interj.), exclamation of impatient irritation ; I. ii. 316.

While-ere (adv.), erewhile, not long ago ; III. ii. 125.

Whist (interj.), an exclamation commanding silence ; I. ii. 379. *See* Notes.

Wicked (adj.), mischievous, baneful ; I. ii. 321. A.S. *wicca*, a wizard, wicked was originally a p.p. with the sense rendered evil, from the obsolete adj. *wikke*, evil ; wicked is really rendered witch-like, witch being applied to both genders.

Wide-chapped (adj.), big-mouthed ; I. i. 56 ; that which opens its chaps (chops) or jaws wide. Nor. E. *chaffs ;* Dan. *rioeft*, jaws.

Windring, IV. i. 128 ; a word which occurs nowhere else in Shakespeare, probably means winding or meandering.

Wink (subst.), the act of closing the eye ; II. i. 285 ; also the short instant of time occupied by a wink (II. i. 242). M.E. *winken ;* A.S. *wincian*, to wink. But there was also a strong A.S. verb, *wincan*, from which we have *winken*, *wank*, *wonk ;* Dut. *wanck*, the twinkling of an eye.

Wink (verb), to shut the eyes wholly ; II. i. 216.

Wiselier (adv. compar. of wisely), with wisdom, judiciously ; II. i. 8-21.

Wisest (adv.), "after the wisest," *i.e.*, in the wisest way ; II. ii. 77. A.S. *wis*, wise ; Dan. *viis ;* allied to A.S. *witan*, to know.

Woe (subst. used adjectively), grieved, sorry ; V. i. 139. M.E. *wo ;* A.S. *wá.*, interj. and adv., *wea*, woe ; Dan. *wee ;* Ger. *weh.* Allied phrase "*wo, worth*," woe be to.

Wondrous (adj. used adverbially), very, exceedingly ; II. i. 198 ; a corruption of the word "wonders," originally an adv. but also an adj. It was formed by adding the adv. suffix "s," originally a genitive case, to M.E. *wonder*. This adj. is short for *wonderly ;* A.S. *wunderlic*, wonderful.

Works (verb), to act upon, to operate upon ; IV. i. 144 ; V. i. 17. M.E. *werk ;* A.S. *weorc*, *werc*, work ; Dan. *voerk ;* Ger. *werk.*

Wound (verb), twined around ; II. ii. 13.

Wrangle (verb), to quarrel, contend ; V. i. 174. M.E. *wranglen*, to wrestle, frequen. of *wring*, formed from A.S. past tense *wrang*.

Wrong (verb), to do oneself wrong, *i.e.*, to be in error ; I. ii. 443 ; allied forms (1) "to do injustice to" (*Much Ado*, IV. i. 193) ; (2) "to do harm" (*Two Gentlemen*, II. vi. 3) ; (3) "to give offence" (*Merry Wives*, III. iv. 73) ; (4) "to disgrace" (*Julius Cæsar*, IV. iii. 6). M.E. *wrong ;* A.S. *wrang*, a wrong, originally adj. ; A.S. *wrang*, past tense of *wringan*, to wrest, pervert ; Dan. *vrang*, wrong.

Yare (adj. and adv.), ready, brisk, nimble ; also "yarely," briskly. nimbly ; I. i. 3-6, 34. M.E, *yare*, ready ; A.S. *gearu*, *gearo*, ready, quick, allied to *gear.*

Yond (demon. pron.), there used in pointing out a person or thing; I. ii. 409. M.E. *yon;* A.S. *geon,* yon.

Your (subjective genitive), till you release them; V. i. 11.

Zenith (subst.), the acme or top of one's fortune; I. ii. 181. M.E. *senyth;* O.F. *cenith;* Fr. *zenith,* is originally a Hispano-Moorish word coming from Arabian astrologers, connected with *azimuth,* the arc of the horizon between the meridian of a place and a vertical circle passing through any celestial body.

A Maze.
Projected from an engraving in *The Country Housewife's Garden* (1617)

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